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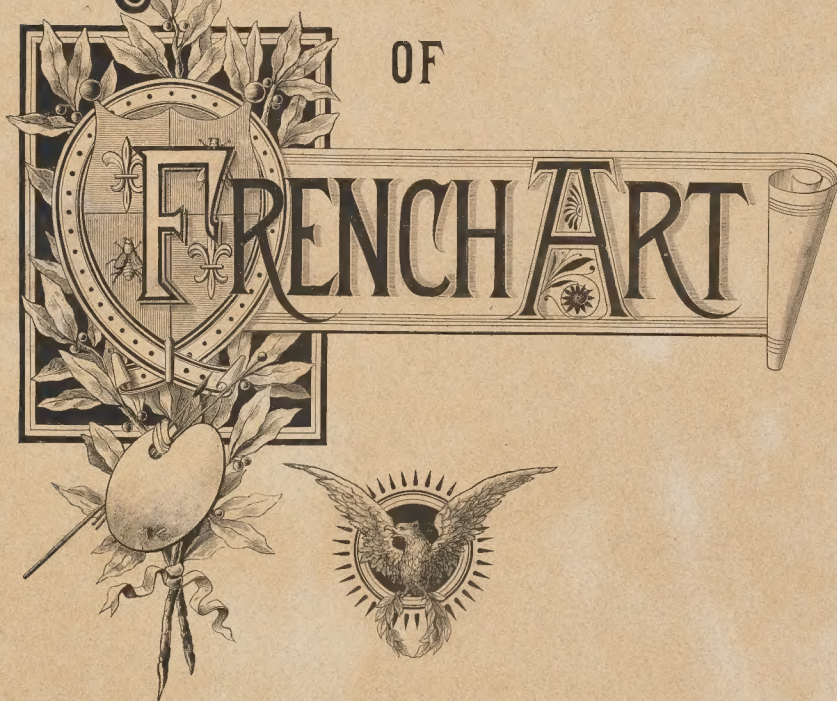
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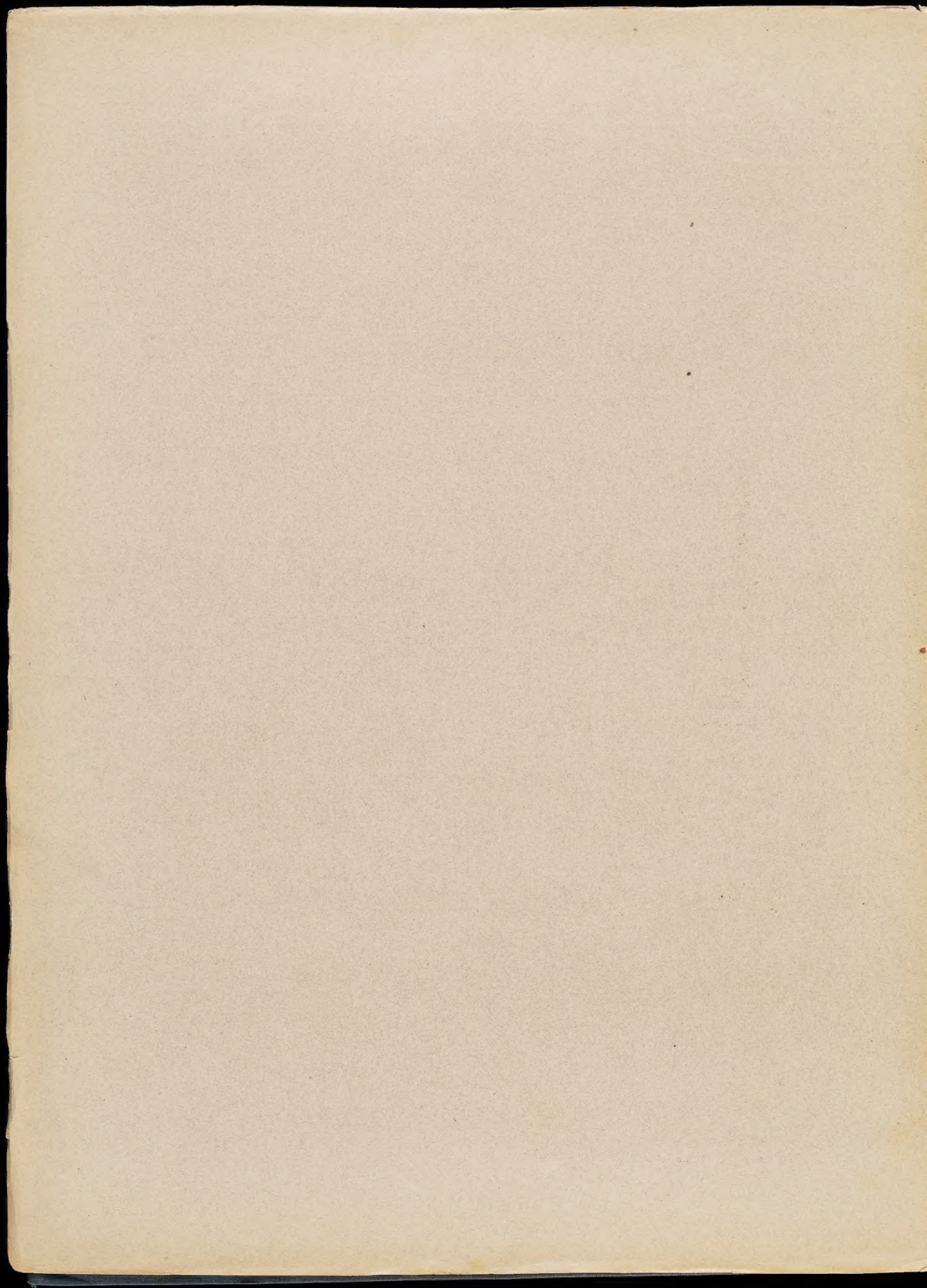
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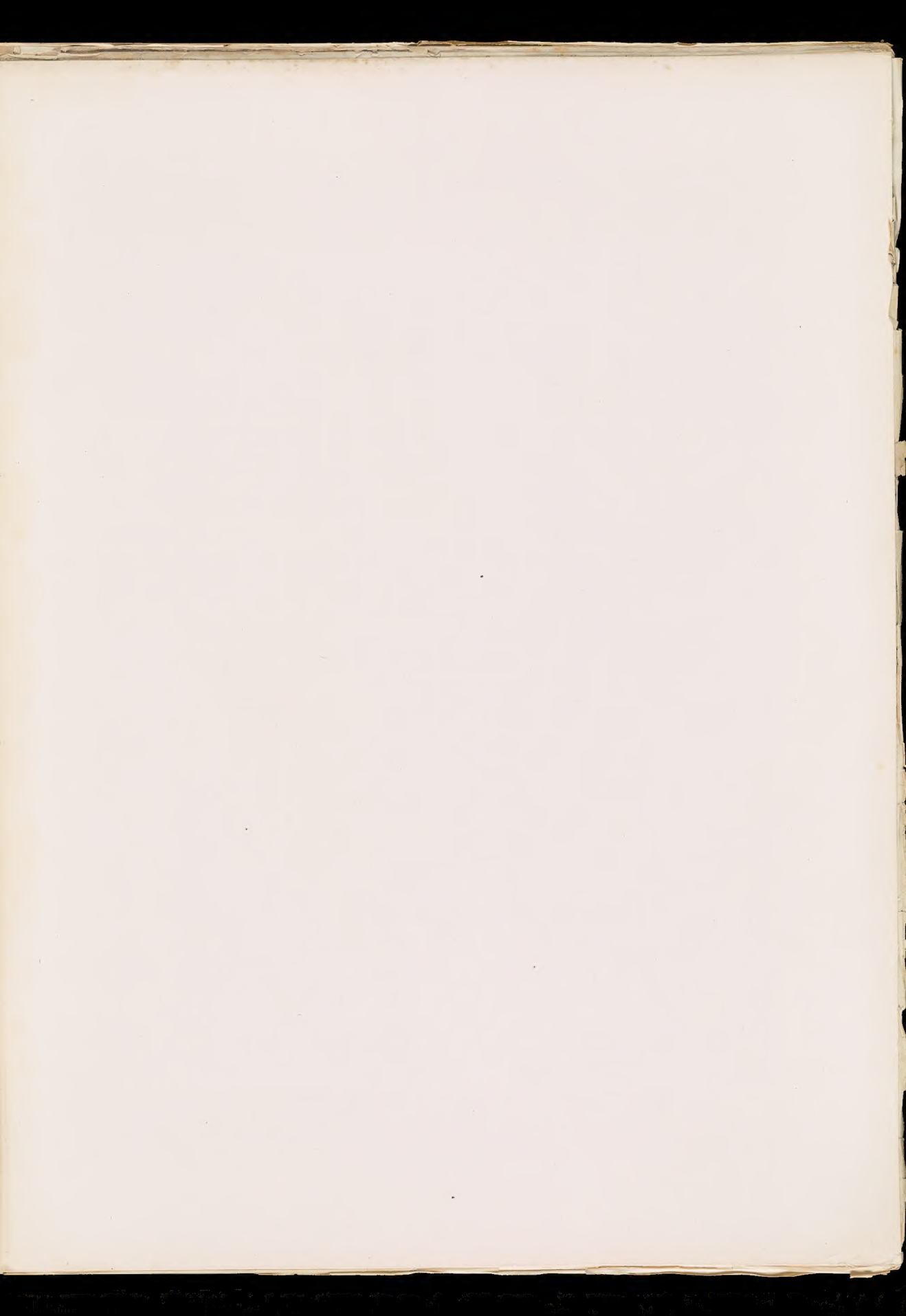
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## PERSEUS AND ANDROMEDA.

CHARLES EDWARD DE BEAUMONT *Pinx.*

GOUPIL & Co. *Gravure.*



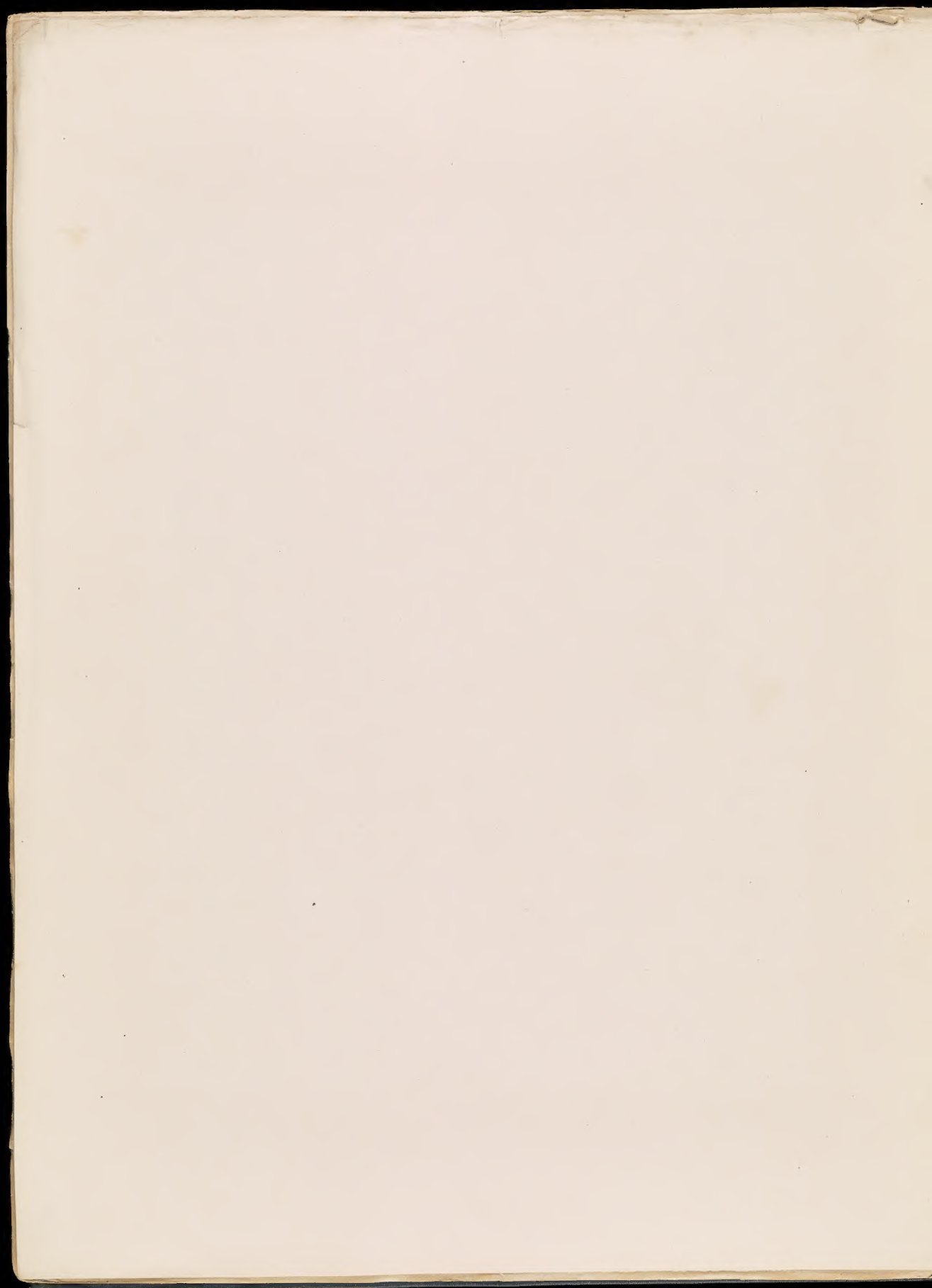
**I**N ABLED in Greek mythology, Andromeda was the daughter of Cephus, King of Libya, who boasted that she was fairer than the daughters of Nereus.

Nereus, in revenge for this, requested King Poseidea to make the Libyan plains into a sea, which he did, till only the hills remained above them; and a mighty monster came forth and devoured all the fruits of the land, while Andromeda was fastened to a desolate rock, and each day the monster came nearer to her as the waters rose.

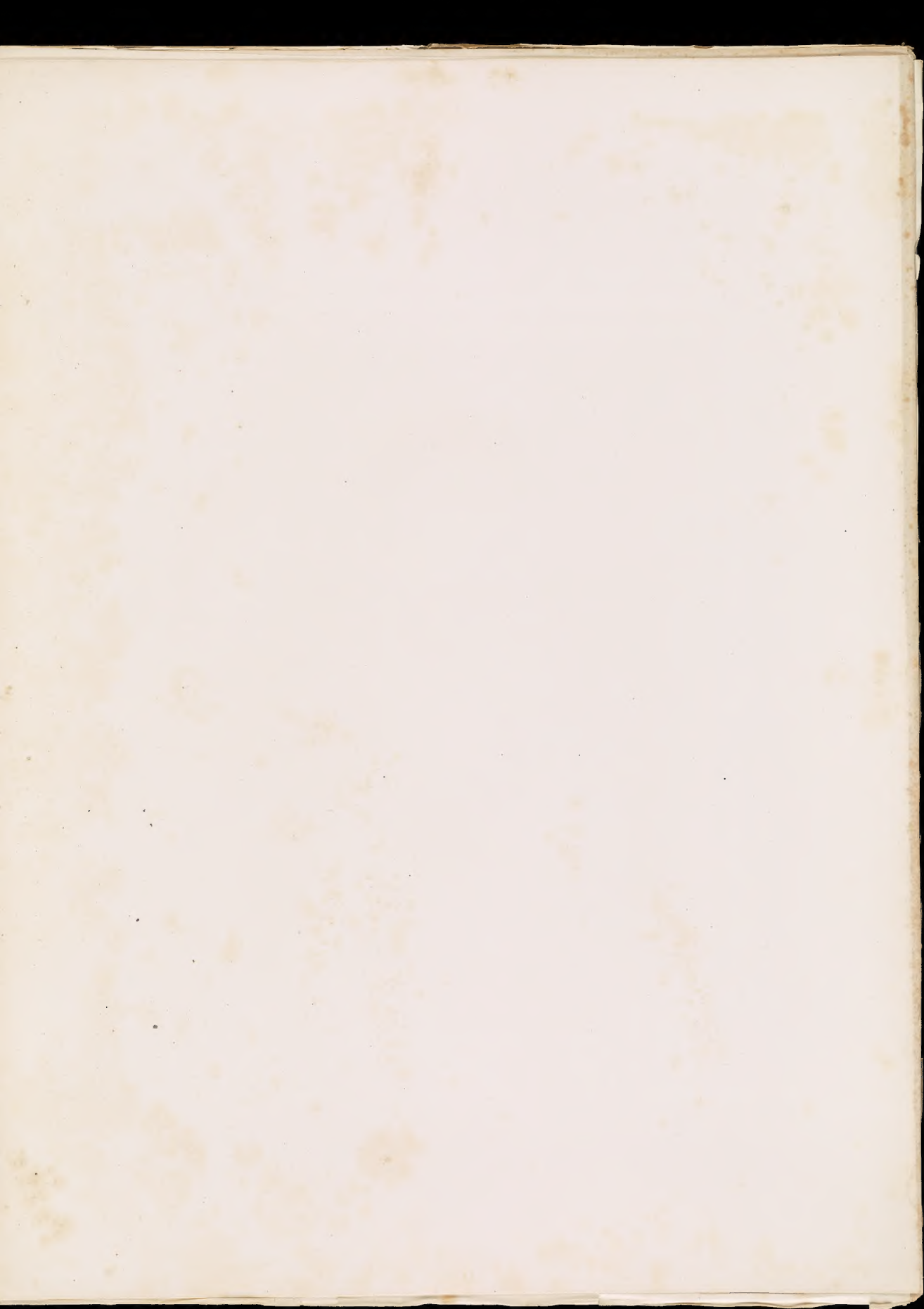
But, Perseus, the son of Zeus and Danae, after having cut off the head of Medusa by the aid of Hermes and Minerva, among other adventures, slew the monster, rescued Andromeda, and married her.

De Beaumont's picture shows Perseus equipped and in the act of rescuing the maiden.

De Beaumont will be further represented by his Luxembourg picture "*The Captain's Share of the Booty.*"











## BLANCHE BARRETTA.

STREET VIEW OF THE THEATRE DE LA COMEDIE-FRANCAISE, PARIS.

LOUISE ABBEMA. *Paris*

GOUPIL & Co., *Gravure*



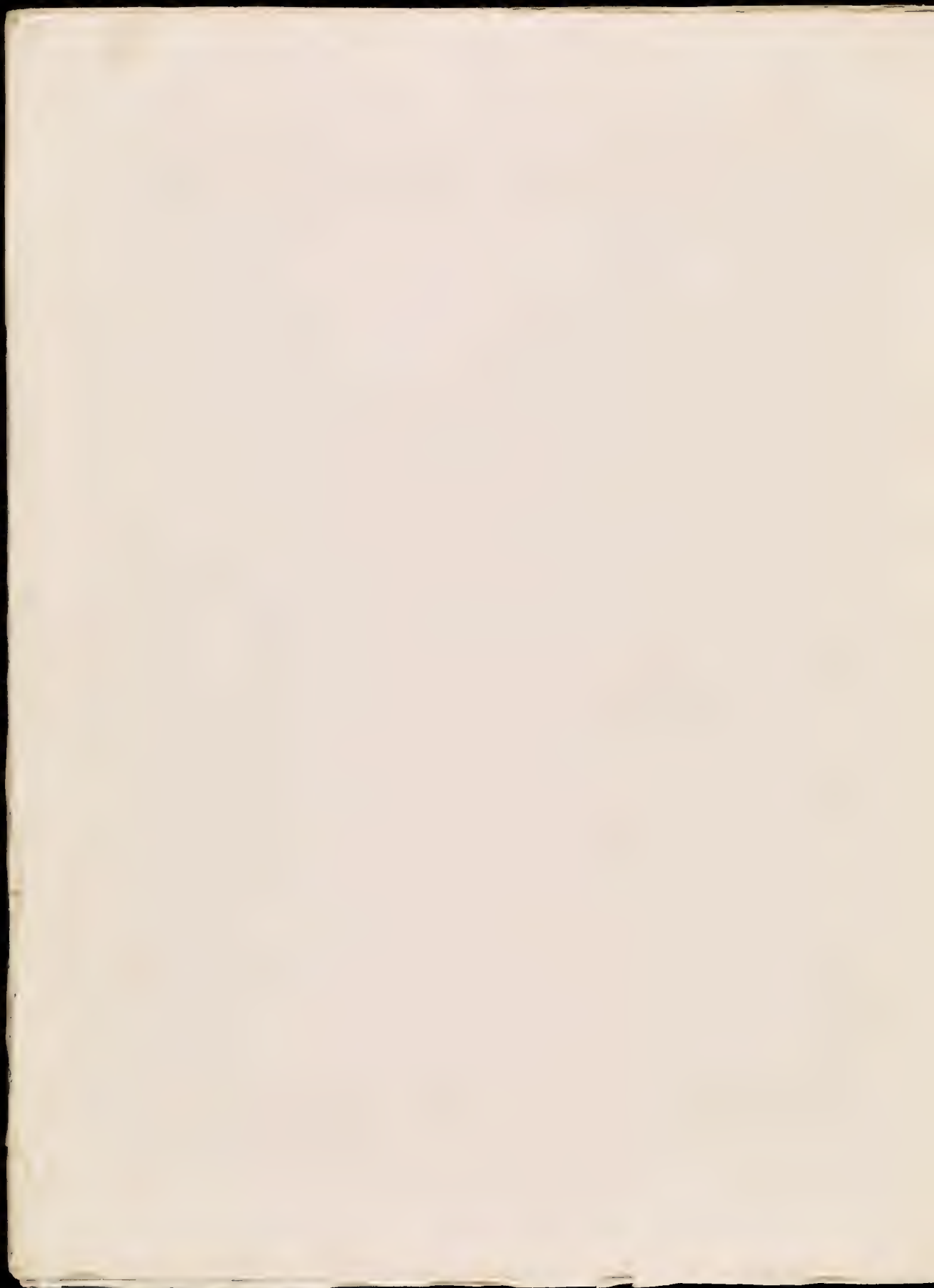
MODERN Historic French Art is represented by many brilliant names, foremost among the feminine, are Sarah Bernhardt, S. p. l. Croizette and Blanche Barretta. The latter, a pupil and protegee of Mlle. Bernhardt.

Blanche Barretta was born in Paris in 1862, and made her debut at the Theatre Comedie-Francaise, in 1878, and immediately captured the hearts of the Parisians.

The talented Painter Louise Abbema, is remarkable for her successful portrait painting, and having identified her career with the theatrical fraternity is known in Paris as the theatrical portrait painter, *par excellence*.

A more pleasing portrait of a beautiful woman it has seldom been our good fortune to behold especially "The liquid loveliness of eye," and no wonder that it was the chief favorite among portraits in the Salon of 1880.

Mlle. Abbema is so young, that we will be forgiven the admission, that we do not know her age—she is however old enough to have earned a distinguished and honorable fame.











## BLANCHE OF CASTILE.

GEORGES MOREAU (of TOURS). *Pinx.*

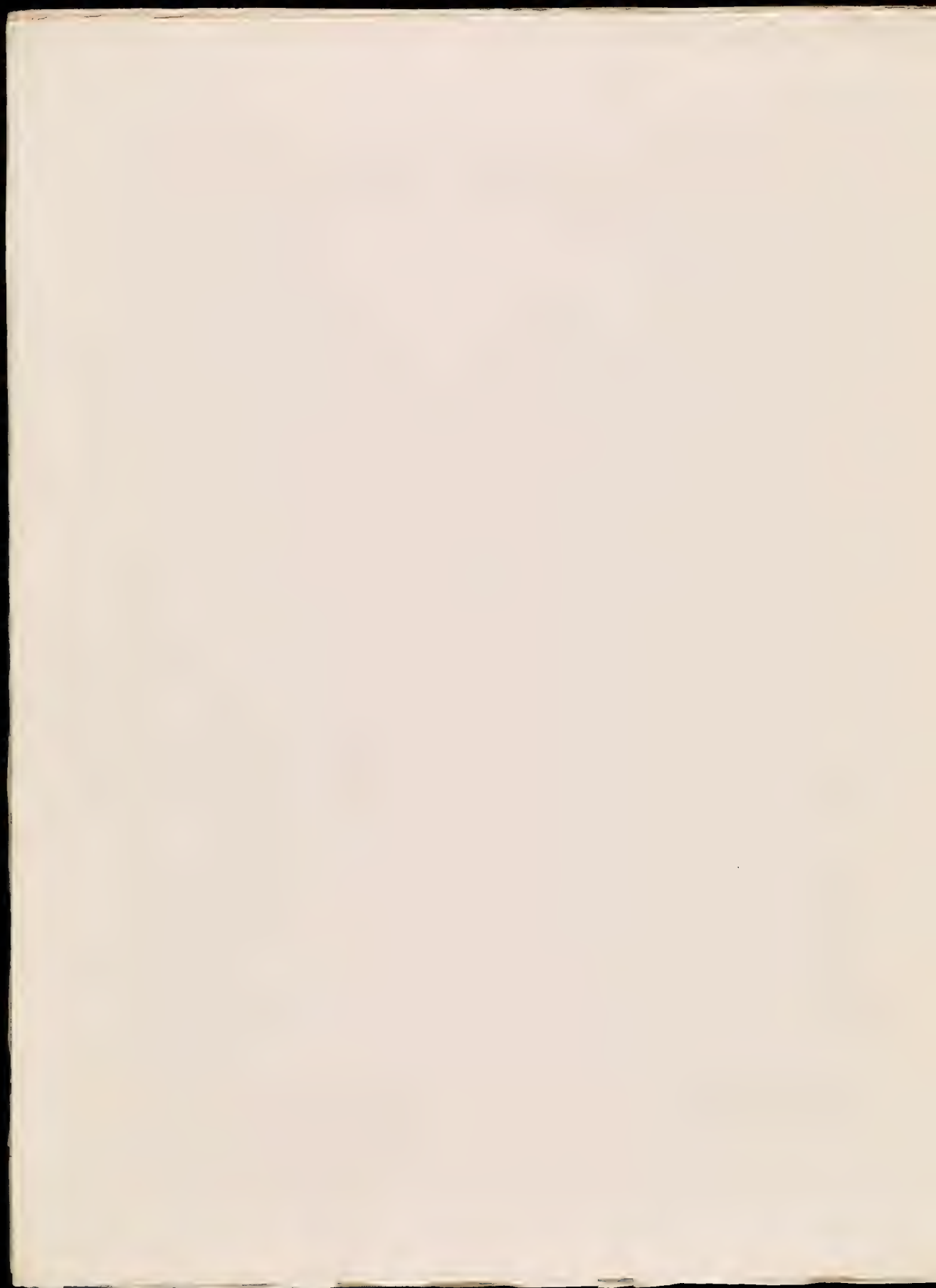
GOUPIL & Co., *Gravure*



LIKE an oasis in the desert of history, we sometimes come across, especially in the middle ages, the example of a woman rising above the tendency of the times, and leaving, for the study of posterity, a record of charity and executive capacity, commanding admiration for all time, like Florence Nightingale of the present day.

Such a woman was Blanche of Castile. A princess of Spain born 1187, she became queen of France on her marriage with Louis VIII. and on the death of her husband in 1226, she was appointed regent during the minority of her son Louis IX. and conducted the affairs of the Government with signal gentleness and ability. Her history is simply a chapter of Charity, and the painting before us illustrates, according to authentic history, her every day life. The effects of her teaching lived after her in the life of her son Louis IX., surnamed "the pious."

Georges Moreau (of Tours) is a young artist of the greatest promise. His Biography will be found in the General History.











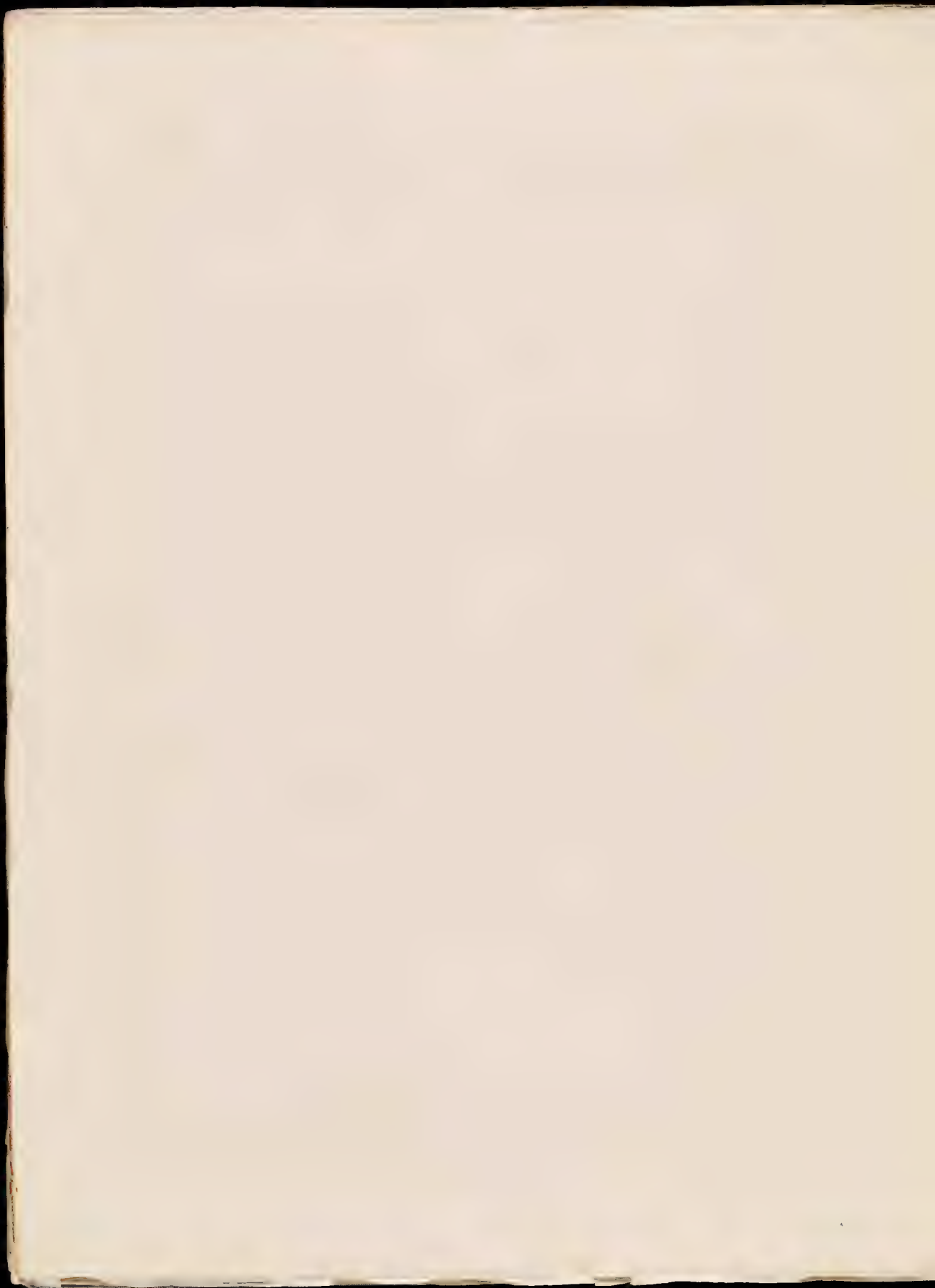
## THE WALL OF SOLOMON.

J. L. GEROME. *Pinx.*

GOUPIL & Co., *Gravure.*



THE Jews of Jerusalem and the neighboring cities are in the habit of going on a certain day, once a year, to weep and wail before a wall which they believe to be a part of the original Temple of King Solomon, unaltered by Herod and unspoiled by Titus. Here we see the types of venerable Rabbis, with their Semitic profiles, their wealth of crisped locks, their rich and trailing gaberdines, fondly caressing the venerable stones, kissing the joints of the wall, carrying off the tufts of weeds for souvenirs, bruising themselves against the rough ruins in fond embraces. Through their thoughts passes that exquisite series of psalms which used to be sung by pilgrim Hebrews as they walked in happy bands to the Temple at Pentecost, in the day of its splendor and greatness. "I had rather be the doorkeeper in the house of the Lord than dwell in the tents of wickedness." The glories of the day when the Temple was a sacred trysting-place, a mystery of holiness with its incense and impenetrable Veil, has changed in these days to devastation and ruin. But the stones remain, one upon the other, and the ancient Hebrew can magnify them through his tears into the rich masterpiece of Tyrian architecture which arose in grandeur for Solomon, without noise of hammer or of saw.











## THE JAPANESE FERRY.

PAUL M. LENOIR. *Paint.*

GOUPIL & Co., *Gravure.*



JAPAN was a sealed book, to outside civilization, within the recollection of living men but we have now become quite familiar with its people, their manners and their customs. Were a party of American or European ladies, on their travels to adventure, met a motive power to cross a ferry as M. Lenoir depicts, we imagine that they would rather trust to old Neptune to float them across, than to these nude human propellers. But such is the actual mode of ferry-crossing in many parts of Japan, and the artist has very skilfully and justifiably packed the raft-like boat with ladies and very pretty children—many of the Japanese ladies are, to heighten the—to a startling circumstance. This is not a more extraordinary contrast of Japanese customs and ours than many others; but a great change is taking place among them, and, much to our compliment, they are adopting our customs, while we are not adopting any of theirs, other kinds of ferry-boats less picturesque, will, no doubt soon be introduced.

*The Japanese Ferry* was M. Lenoir's Salon picture of 1872.

M. Lenoir's biography will be found in its appropriate place.



## THE DAY OF THE FETE.

JULES GARNIER, P.

GOFFIL & Co. *Goussier*



ONE of the most interesting pictures of the Salon of 1879 was Jules Garnier's picture of *The Day of the Fete*, wonderful in its brilliancy of color, motion and animation.

The scene is in Flanders at the height of the Carnival. Young men and women are going about singing and dancing, and in skilful contrast, monks are reciting their prayers.

The youngest monk carrying the wallet, in which he has collected alms for the community, looks wistfully, timidly and nervously at the enjoyment which he as an ascetic has forsworn.

The Falstaffian monk in the centre is perhaps "on the fence," whether to bestow some kindly sympathy on the innocent enjoyment of the scene, or join his left-hand friend in deep disgust at such levity. Altogether the picture is one that once seen can never be forgotten. The *all parties* (priests included) are enjoying themselves in their own way with a remarkable unanimity.

Garnier, decidedly one of the best painters of France, will receive due notice at the proper place in the History.











## THE MEETING OF FAUST AND MARGUERITE.

[BY THE ORIGINAL PAINTING IN THE GALLERY OF THE LUXEMBOURG.]

JAMES TISSOT, *Paint*

GOUPIL & Co., *Engravers*



**A**MONG the first class artists who have given their talents to the illustration of Goethe's grand tragedy of Faust, no one more happily illustrates it than TISSOT.

The lines illustrated by the Luxembourg painting are from the street scene.

*Faust* (addressing Marguerite returning from Church).

Fair lady, let it not offend  
That arm and escort I should lend.

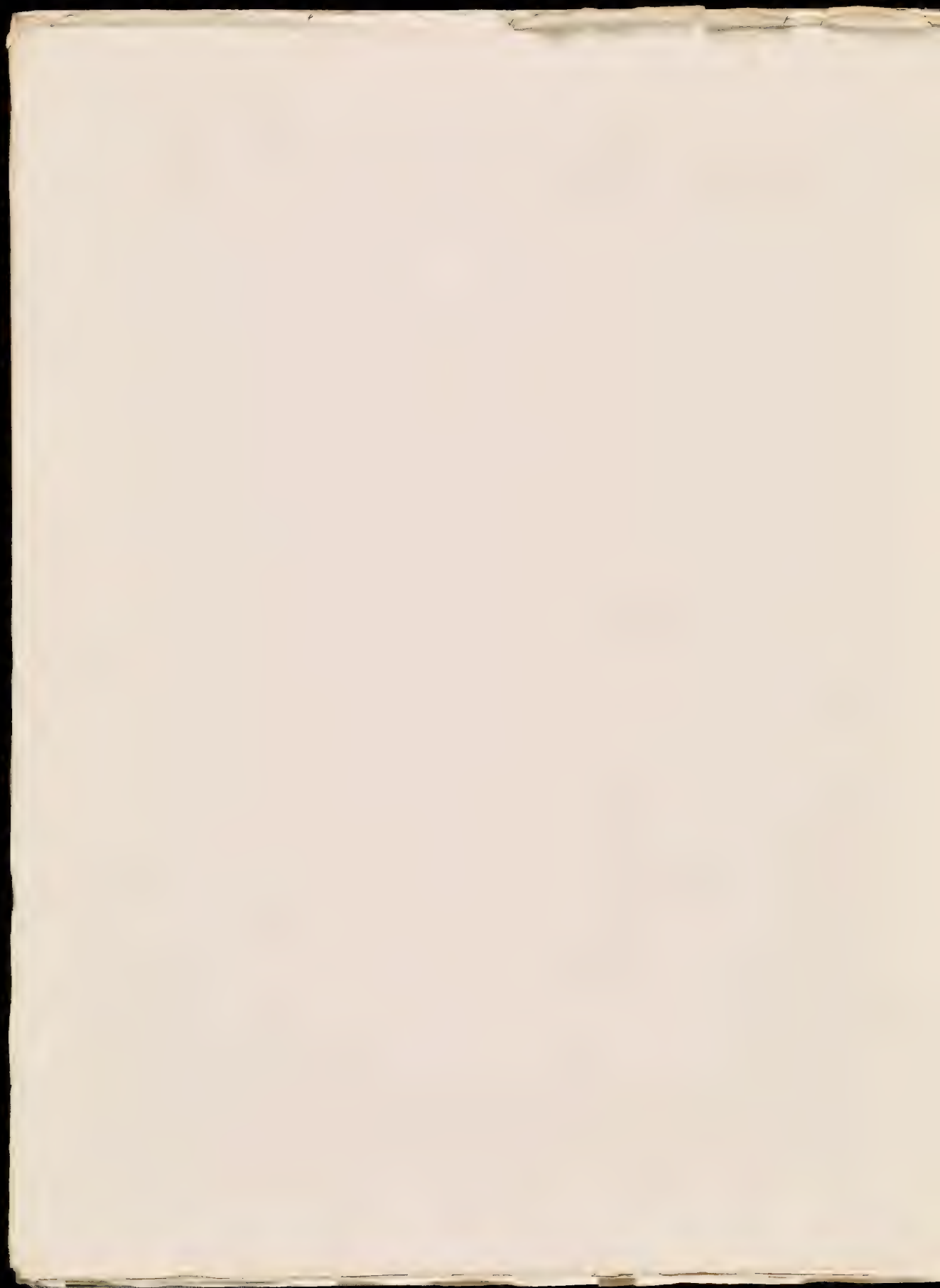
*Marguerite.* I'm not a lady nor am I fair,  
And can go home without your care.

Faust thus rebuffed, appeals to Mephistopheles for advice and aid; according to the terms of their wicked contract, who in his usual mocking vein replies

*Meph.* \* \* \* "She came directly from confession,  
Of every sin absolved for I,  
Behind her chair was listening nigh,  
So innocent is she indeed,  
That to confess, she has no need  
I have no power o'er things so green"

*Faust* And yet she's older than fourteen.

The story of the betrayal and its terrible and miserable results are well-known  
[Tissot's Biography will be found in the General History]









## THE CONJURATION.

FROM THE ORIGINAL PAINTING IN THE LUXEMBOURG (About 1842.)

PIERRE PAUL LEON GLAIZE, *Peintre*

GOUPIL & Co., *Graveurs*.

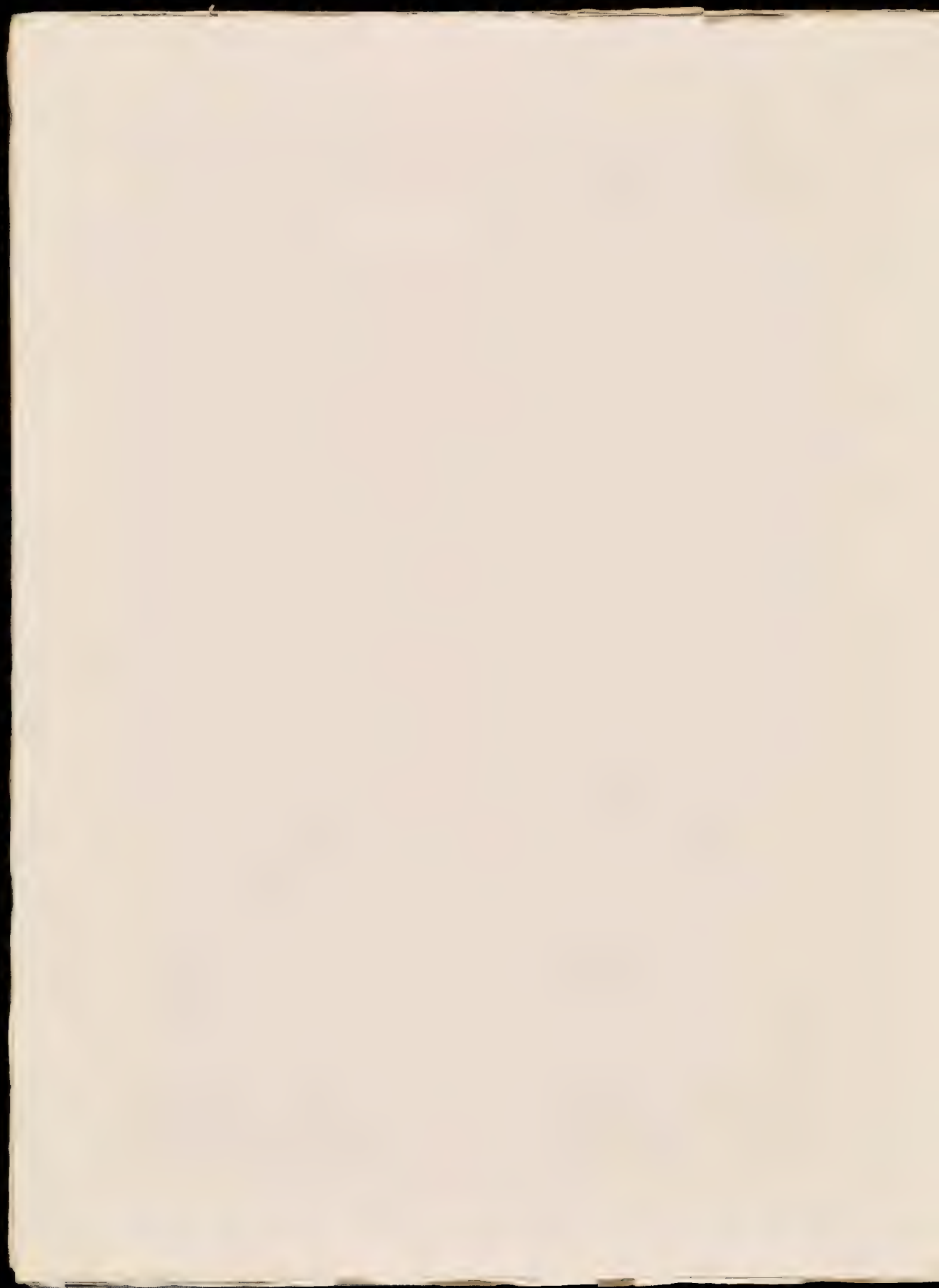


LIVY in his *Early History of Rome* has furnished the subject from which M. Glaize has painted *The Conjurators*.

After the expulsion of the Tarquins several young men, the first leaders of the Republic, conspired together for the restoration of the exiles. In furtherance of this intention they met at the house of Aquilius, one of the conspirators, in a lonely part of the city, and according to the custom of the times, took an oath over the dying body of a slave sacrificed for the purpose, to faithfully, secretly and loyally perform their mission to destroy the Republicans and restore the Royal Tarquins.

The artist has chosen the time when in their mad enthusiasm they pledge each other by drinking the blood of their unfortunate sacrifice.

M. Glaize was born in Paris in 1842, was a pupil of Gerome and was decorated Chevalier of the Legion of Honor in 1877.





VINCENT (FRANÇOIS-ANDRÉ), born in 1746, died in 1816. Vincent began in the eighteenth century that which Paul Delaroche has practised with so much success in the nineteenth, and what is now called the "historical genre." He was a pupil of Vien and at one time David's rival. At the time when the false-antique had been restored to honor, he won the grand prize with his painting *Germanicus haranguant ses troupes*, and accomplished his studies under the directorship of Natoire. On his return to Paris he was accepted by the Academy in 1777, and was received in 1782. The Louvre possesses his initiation piece, which is stored in the attics, *l'Enlèvement d'Orphée*. At this time the ideal was more thought of than the execution. The critics of this period held Vincent to account for having painted before David the subject of *Belisarius Begging*, and before Peyron that of *Socrates reproaching Alcibiades*. These paintings which were not in harmony with the usages of the school, obtained nevertheless great success. Vincent received the order to paint for the king, the picture, *President Molé résistant aux factieux*, a painting which was to be reproduced in tapestry at the Gobelins.

To conform himself, as others had done, to the reform which his master Vien had outlined, he painted Alcibiades, Socrates, Belisarius and Zeuxis among the most beautiful girls of Crotona, but his talent, again once more, was to see nature and reality rather than to feel the style and to elevate himself to the ideal. *Henry IV. rencontrant Sully blessé*, was eminently a painting within the full scope of his powers. His design, though easy, was full of sentiment, devoid of the clumsy and measured hatchings seen in the works of the Vanloos, the striking features noticeable in those of Greuz and the lifeless stippling pertaining to that of artists doomed to a trade of patience. To sum up his best works are those where he has cast off the influence of Vien and David. He was never more inspired than when he painted the *Léon de Labourage*.

While David was becoming Roman, Vincent remained French, and it is not astonishing that from his studio emerged the most modern as well as the most popular of our painters, Horace Vernet. Among his numerous pupils, are distinguished, Meynier, Mérimée, Pajou, son of the sculptor, Ansiaux and Picot. Vincent died in 1816 member of the Institute and professor to the Polytechnic School. Intelligent and well read, he was confided the writing of the articles on the subject of Painting by the Academy of fine arts for their Dictionary. To his school also belongs Mme. Guyard née Labille des Vertus, who was married to Vincent her preceptor, but who was known only by the name of her first husband.

ISABEY (JEAN BAPTISTE), an eminent miniature painter, was born at Nancy in 1767. He repaired to Paris, in 1786, being then nineteen years of age; and, while he was studying miniature under Dumont, supported himself by painting snuff boxes. When David returned from Rome, Isabey entered his studio as a pupil, and finished his art-education. David helped him to live, as well as to improve himself in Art. When the Revolution came, Isabey had his hands full of portraits of the Constituent Assembly. A remark by Mirabeau is said to have taken firm hold of the painter's mind:—"I would rather make sure of being first in a branch of Art, than suspect I was only second in another." In consequence of the remark, Isabey renounced historical painting and took to portraiture. The agitated times, no doubt, suggested the change, and the artist's marriage with a poor gentlewoman confirmed it, as the surest path to a competency. Under the Directory, he became the most popular miniature painter in Paris. Some of his best portraits were of that date. "They represent some incredible oddities, with dog's ears and, as for his women, they are the boldest

and the most licentious," says M. Charles Blanc. Isabey became Hortense Beauharnais' drawing-master, and thus established a connection with the Bonaparte family.

He was a kind hearted man both in word and deed. When Gérard was starving, after the Revolution, Isabey bought his *Belshazzar* for £120, and immediately afterwards sold it to the Dutch minister for double the sum. He was met by some one, on his way back to hand over to his poor brother artist the whole of the profit he had made by his bargain. A number of Isabey's drawings of the Coronation of Napoleon are now at the Louvre. He executed a splendid drawing, in stumped crayon, for Talleyrand, representing all the members of the Congress of Vienna, 1815. A valuable picture, on Sevres porcelain, of Napoleon surrounded by his Marshals, once the property of the city of Paris, is now in England.

**PUJOL (ABEL DE ALEXANDER DENIS)**, son of the Baron de la Grave et de Pujol, was born at Valenciennes, 1785. Officer of the Legion of Honor, Member of the Institute.

At the age of 18, Pujol entered the School of David; won the Prize of Rome in 1811. He was distinguished for his historical works: *The Baptism of Clovis*, in the Cathedral of Rheims. *His Death of Britannicus*, is in the Museum of Dijon. He died on September 28th, 1861.

**HESSE (NICOLAS AUGUSTE)**, born in Paris, 1795, became a pupil of Gros, and, at two-and-twenty, carried off the prize of Rome. His health did not permit him to remain there his full time. On his return to Paris he occupied himself with historical and religious art; and subsequently with cartoons, frescoes, and the decoration of churches. He exhibited comparatively few pictures, hence his reputation never equalled the sterling merit of the artist. It is in the churches he decorated that his work may be best appreciated; as in that of Notre Dame de Lorette, of St Clothilde, and of St. Eustache, in Paris, and in the cathedral of Avranches. Both at the Louvre and the Luxembourg his decorative art was employed; and in what was once the principal hall of the Hôtel de Ville.

Hesse was elected to Delacroix's vacant place at the Academy of the Beaux Arts in 1863. He died in 1869.

**MICHALLON (ACHILLE-ETNA)**, born October 22d, 1796, died September 23d, 1822. At the grave of Michallon on the 22d day of September, 1822, his cousin, M. Vanier, delivered the funeral oration, in which he said: "Let one portray to himself Michallon, twelve years of age, whipping a wooden shoe, spinning a top or flying a kite in the yard of the Sorbonne, while an illustrious stranger, the prince Jossouppoff, is admiring his paintings in the studio of the celebrated David, whom he has come to visit. The prince cannot believe his eyes, he must see the child, crosses the threshold, enters the yard; a group is pointed out to him, Michallon is introduced, he receives caresses, compliments and a pension from the prince."

It is thus that M. Vanier describes the beginnings of this artist, who when nothing but a mere child made drawings for which his mother found a ready sale. His precocity however was not only the fact of a decided vocation, but also that it originated from his having been born in a family of artists. His father, Claude Michallon, originally from Lyons, was a distinguished sculptor. He had received the prize of Rome in 1785, and while at the Academy won the prize, to be awarded for a monument to be erected to the memory of Germain Drouais, which he executed gratuitously after having contributed like his fellow-artists in the purchase of the materials for the

mausoleum. Claude Michallon was on the high road to fame when he died suddenly, from a fall while sculpturing some decorations at the Theatre de la Republique, September 17, 1799.

His most celebrated landscape is *La Mort de Roland a Roncevaux*. This romantic subject was conceived after the manner of Poussin, with something of the feeling of Salvator, consequently every one was pleased, the youths by the intention, the academicians by the style. Some were delighted to see painting bring out the grand figure of Roland who had filled the middle-ages with his poetry, while others were satisfied with the *poussinist* style of this landscape. Nothing less was expected from a young man who had won this prize of a new creation; the prize of historical landscape. (See illustration). Michallon then held the first rank and no one dreamed of contesting it. To-day, though not entirely forgotten, still he is at least eclipsed, for how can we think of the dead, when we have not eyes enough to look at the living?

**BERTIN (FRANÇOIS EDOUARD)**, was born at Paris in 1797. He studied under Girodet and Bidault. He was Inspector of the Beaux-Arts under Louis Philippe, and in this capacity spent a considerable time in Italy. Among his works are, *A View of a Hermitage in an Ancient Etruscan Excavation, near Viterbo*, at the Luxembourg, *The Temptation of Christ*, and *A View of the Ancient Tombs on the Banks of the Nile*. This last was exhibited in 1853, and he did not contribute to any Salon after that date; he died in 1871 Chevalier of the Legion of Honor and commander of the order of St. Maurice and St. Lazarus.

**ALIGNY (CLAUDE FELIX THEODORE CAREULLE D')**, was born at Charomes in 1798. Chevalier of the Legion of Honor and Director of l'Ecole des Beaux Arts, at Lyons. He studied under Regnault and Watelet; he died in 1871. The noblest sites of Greece and Italy have been sketched by him with a firm, correct, and sober hand, with a quality of imperious austerity and severe elegance. The beautiful blocks of marble, the green oaks, the olives, the rose laurels, the trees with shining leaves, all the precise vegetation of the noble countries which are loved by the Sun, preserve under his pure brush, their native grandeur. The Luxembourg contains his pictures of *The Chase*; *Setting Sun*, and several etchings which are much admired.

**JOHANNOT (LES)**, Alfred, born 1800, died 1837. Tony, born 1803, died 1852. The two brothers Alfred and Tony, born at Offenbach, on the Main began as engravers. Excellent engravings by Alfred are still to be found here and there in the portfolios of collectors: the *Trompette mort* after Horace Vernet, the *Orphans*, after Ary Scheffer, and also the not less beautiful ones by Tony, *Infants égarés*, after Scheffer, the *Portrait du General Foy*, after Gérard. It is singular that these artists, so well drilled in the patient practices of such an art, could ever succeed in so far emancipating themselves as to become painters of great ease and facility, and above all, authors of endless compositions. Inseparable friends, the brothers at first worked together, and together composed twenty-four pictures destined to be engraved for Furne's edition of Sir Walter Scott. Soon the love of painting became a ruling passion with Alfred; and making a great many water colors and sepias as themes for the draughtsmen employed by the great booksellers, he allowed Tony to pursue alone the special career in which he has acquired such renown, that of book illustration.

At the salon of 1831, Alfred Johannot was already proclaimed by competent judges the first of anecdotal painters. He had exhibited that year the *Arrestation de M. de Crespierre*. But where he

bore off the palm in his genre was in the Salon of 1833, where he had sent his masterpiece: the *Annance de la victoire d'Hastenbeck*. The prodigious talent he possessed and which Delaroche has probably never exceeded, was that of approaching history by the detail. Alfred Johannot manifested this power in all his pictures, notably in the *Entrée de Mlle. de Montpensier à Orléans*. He had not, like Paul Delaroche, the ambition nor the power to elevate the *genre* to the height of *history*, but he has been only the more amiable for it. *François 1st et Charles Quint, Marie Stuart quittant la France, Henri II. et sa famille, François de Lorraine présentant ses officiers à Charles IX. après la bataille de Dreux*, such were the subjects in which Alfred Johannot delighted.

As did his brother, Tony Johannot, who had also tired of engraving, exhibited at the Salon remarkable paintings: a little weak of design it is true, but still charming, full of warmth and brilliancy, of an execution at times unexceptionable. He also painted *Minna et Brenda, La Mort de Du Guesclin, Charles VI. et Odette* and the Battles of Fontenoy, and of Rosbach for the Museum at Versailles. The death of Alfred in 1837 discouraged him completely, and from that time he made only illustrations. About this time the demand for illustrated books became so great that it was found necessary to obtain a cheaper and more rapid process than the tedious graver afforded. Wood engraving was substituted, thereby ensuring economy in time and cost, and to facilitate still more its reproductions the designs were drawn on the wood. Tony found himself ready for this easy and abundant work, and like his brother had the talent of graceful improvisation.

The number of plates executed by Tony Johannot is innumerable. *Don Quichotte, Manon Lescaut, le Diable boiteux, le Vicair de Wakefield*, Walter Scott, Fenimore Cooper and Molière, among the very many other works testify to an inexhaustible and fruitful source without parallel. His death in 1852, in his forty-ninth year caused a general mourning in all the Libraries, the Literary and the Art-world. And his loss is still more deeply felt to-day, when the large publishers have trouble in filling his place.

**ISABEY (EUGÈNE LOUIS GABRIEL)**, born 1804, son and pupil of his more eminent father, Jean Baptiste, carries on his traditions of art, but as a painter of *genre* and sea pieces. His works, which are highly appreciated, have been exhibited in successive Salons during the last half century. His *Embarkation of Poyter* and *William de Witt*, and several water colors are in the Luxembourg Gallery.

**BRASCASSAT (JACQUES RAYMOND)**, was born at Bordeaux in 1805. Studied under Richard and Harment. Brascassat has been called "the poet of Animals," several of his best pictures, among which are his *Fighting Bulls*, are in the Museum of Nantes. He died in 1867, a member of the Institute and Chevalier of the Legion of Honor.

De Saint-Santin writes, "no one not a Dutchman paints so broadly, nor with a more sure and firm touch, the speckled, rough skins of bulls and cows. No one has modeled with more energy and boldness their necks and shoulders, their dewlaps, their bespattered rumps, and those horned heads in which the fronts are all bristling, frowning and furious, and those fine feet, like the feet of Goats, which bear bodies of monstrous size, nor those eyes, sometimes sweet and dreamy, and sometimes cruel and frightful."

**DEVÉRIA (EUGÈNE FRANÇOIS)**, born in Paris, 1805; he died at Pan 1865. When he was no more than two-and-twenty, he took the art world of Paris by surprise in his great picture of the



*Birth of Henry IV.*, an immense canvas, full of life-like figures, who press forward to salute the little Béarnais. It was pronounced a masterpiece, full of breadth, of dazzling colour, and great character. The enthusiasm it excited was remarkable. Artists and critics hailed the arrival of the master of modern art, as though Delacroix and Ingres had abdicated their supremacy. Strange to relate, he never could paint another picture. It was the first and the last reproductive effect of his talent. He exhibited other works, indeed; but they were hopeless failures. His admirers were silent, some jealous rivals took advantage of the catastrophe to hint things discreditable to the artist. He had to accept the encouragement of his friends, who held out hopes of a brighter future. Dev'ria himself knew, by repeated trials, that his power was gone from him. He quitted Paris, sought retirement and peace in Béarn, and but rarely took up his pencil. A few portraits of merit must be enumerated among the artist's successes. Death at last came to put a period to his melancholy sense of failure.

**GLEYRE (MARK-CHARLES-GABRIEL)**, French painter of Swiss origin, born at Chevilly (Canton Vaud) May 24, 1806. He entered in 1824 the school of Mr. Hersent, the next year he left for Italy and from thence proceeded to the East. He did not return until 1833, and in 1840 was represented in the Salon by *Saint Jean sous l'inspiration de la Vision apocalyptique*. He exhibited in 1843 *Le Soir* which was bought for the Luxembourg; in 1846 *Les Apôtres allant prêcher l'Evangile*; in 1849 *la Danse des Bacchantes* which was reproduced several times by engraving.

Mr. Gleyre's absence from the French school was remarked at the exhibition in 1855. He had discontinued sending his works to the Salons for six years, being dissatisfied with the jury who, he thought, had judged one of his pictures unfairly. However, he never ceased producing. There are still quoted the following works of his: *L'Echo*, bought for Russia; *Pentecôte*, ordered for the Church of *Saint Marguerite*; then several other paintings, whereof, some for Germany and others for Switzerland, among these latter, must be mentioned *La Mort du major Davel*, *Les Romains passant sous le joug* (1854), for the museum at Lausanne, *Penthes et les Menades*, for the museum at Bale, etc. We represent him by his picture *Hercules at the feet of Omphale*.

The countrymen of Gleyre propose to erect a monument to him. Certainly he has well merited this honor, the serious artist whose life, consecrated entirely to meditation and labor, has been passed in silence, but has been fruitful. Gleyre has not mingled his name in the noise of our disputes he has assisted without taking part in the grand romantic battle; he has not wished to serve as chief of the little school of neo-Greeks, whose scanty ideal accorded so little with his aspirations; he has fought alone, without thought of public applause, having his friends alone as witnesses. His talent had less of force than of elegance, less of energy than of delicacy; but if Gleyre is essentially the painter of Omphale, of Sappho of the Charmer, let us not forget that he has left us *The battle of Lemna* and the *Penthes*. He has thus shown, by some powerful works, that outside of the grace which was his incontestable domain he was able sometimes to make the victorious sally and the grand fight." *Jarvis' Art Notes*. M. Gleyre died in Paris May 6th, 1874.

**GIGOUX (JEAN FRANCIS)**, is a native of Besançon, born in 1806. From Besançon he removed to Paris, and exhibited, in 1831, several lead-pencil portraits. A year or two later he appeared as a painter of *genre* and of portraits. The romantic school claimed him, and perhaps excessively vaunted his merits, which produced corresponding depreciation of his talent in other quarters. Gigoux has been

a diligent exhibitor, and has worked honestly and hard to improve both his drawing and colouring. *The Death of Cleopatra* now in the Luxembourg Gallery, is generally considered his best work. His subjects are historical and religious.

Gigoux is also favourably known as a portraitist in various styles of oil, crayon, and pastel. His drawings and lithographs are in request among collectors. In short, remarks a critic, "if Gigoux has never reached the first rank in Art, he has at least shown talent and practical ability which place him among the chiefs of the Romantic School. Although often wanting in taste, in splendour, and charm, he is felt to be a master. He prefers strength to beauty, as a rule; and disdains to imitate the ancient travellers who now and then would stop by the roadside and sacrifice to the Graces." But, in an age like ours, when manliness in Art is by no means too common, we must not refuse to honour a painter who paints man like a man. Gigoux has this additional claim to distinction, that he has instructed several of the best artists of the contemporary school.

**HESSE (ALEXANDRE JEAN BAPTISE)**, born at Paris 1806, a nephew of Nicolas Auguste Hesse, and only eleven years his junior, was also a pupil of Gros, and completed his studies in Italy. A picture of Titian's funeral honours, painted at Venice, 1833, laid the foundation of his repute. The Chapel of St. Francis de Sales, at St. Sulpice, attests his powers as a church decorator. History, religion, and *genre*, in turn, engaged his pencil. He was elected, in 1867, member of the Institute in the room of Ingres. He died in 1879. His *Triumph of Piazzi* is in the Luxembourg

**BOULANGER (LOUIS)**, was born at Verceil in 1806. Pupil of Guillon Lethere. Died in 1867, Chevalier of the Legion of Honor, and Director of l'Ecole des Beaux Arts at Dijon. He made his debut at the Salon of 1823 with *Mazepa* and *The Departure*, among his best works are, *Fear nothing thou bearest Caesar and his Fortunes*, *Othello and Macbeth*, and *Holy Family*, he also painted a water color of the last scene in *Lucrezia Borgia*, which was purchased by the Duke of Orleans. He died in 1867.

**BEAUME (JOSEPH)**, historical and *genre* painter, was born at Marseilles in 1790, went to Paris at the age of eighteen, where he entered the atelier of Gros. He made a favorable impression with a picture of *Eliaser and Naphtali*, which he produced in 1819, and which is now in the Gallery of Fontainebleau. He first exhibited in 1822, and some years afterwards had many commissions for the Gallery of Versailles, besides portraits and marine subjects. His principal historical works, painted between 1836 and 1843 are in the Museum at Versailles, and represent some of the more recent subjects in the Gallery of Battles: *The Passage of the Rhine at Dusseldorf*. *The Battle of Diernstein*. *The Day of Albrecht*. *The Battle of Lutzen*. *The Taking of Halle*. *The Battle of Oporto*. *The Battle of Bautzen*. *Battle of Toulouse*. The series concluding with *Napoleon I. embarking at Porto Ferrajo*, on his return to France from Elba. He received a second class medal in 1824, a first-class medal in 1827, and the decoration of the Legion of Honor in 1836.

**ROBERT-FLEURY (JOSEPH NICHOLAS)**, was born at Cologne, of French parents, on the 21st August, 1797. His family falling into reduced circumstances through the action of troublous times, he, at an early age, made his way to Paris, where with strong art impulses, he was soon initiated into the elements of drawing. The first thing that came in his way he made good use of: it was a book of heraldry; and ere long he became so expert in the designing of coats of arms, that the

Count de Forbin, Director of the Museum of the Louvre, remarking his talents, wished to procure him a license as painter of armorial bearings. But soon, perceiving in the young man, now nineteen, buddings of genius yet to shoot up beyond heraldic trees, the Count took a higher view of the case, and introduced his protégé to the atelier of Horace Vernet. It was not long ere the pupil won the regard of his master, who placed him to work alongside of his own easel; putting the palette and brush into his hand, giving him some of his own studies to copy, he would stop in his work to counsel and encourage the young art-student. It was at this time that Gall, just commencing his phrenological courses and experiences, arrived at Paris. Being acquainted with Horace Vernet, he paid a visit to his atelier, and scrutinizing, in his way, the three or four pupils who were there,—“This one,” he said, speaking of Robert, “has the organ of colour.” “Now then,” said Horace, “let us see you justify the prophecy of the Doctor.” And certainly the Doctor foretold rightly. But the atelier of Vernet had not those advantages for study which the young pupil required. That master employed the living model but little for his compositions. Gifted with large perception and unflinching memory, he grasped the realization of his idea in the mind’s eye, and planted it on the canvas with a certainty of a hand accustomed to every movement and expression of the form. It is related that a person who had stood to him for a model having gone to him one day to ask employment, Horace replied, “I have no need of you just now, but I owe you a sitting.” “Me, sir! you mistake, surely; I never had the honor to sit to you.” “Aye, no matter; do you know that?” pointing to a figure in a picture. And there, sure enough he recognized himself, rendered from memory: for Horace had only met him in the road, or somewhere by accident; one glance sufficing for his quick comprehensive eye. However, the beginner is not thus emancipated from the necessity of being guided by the substantial form of nature; and Horace himself was the first to recognize, in the essays of Robert Fleury, a promise of talent worthy of serious cultivation. “You are losing your time here,” said he to him, after a few months; “you must work after the model; I will take you to the atelier of Girodet.” “But to stay there costs thirty francs a month; and how procure this? Yet the young man, hopeful, trustful, resolute, was not to be put down by this difficulty; and, spite of all its cost, he remained there from 1815 to the end of 1819, when he changed professors, and entered under Gros; with whom, however, he remained only some months. But it was neither with Vernet, with Girodet, nor with Gros, that our young artist felt himself most in his element. There was another who for him was a leading spirit, with whom he felt a profound sympathy; and many a time did he play truant from the schools of all the three to work a hearty hour with Géricault. It was at this time that the latter was engaged in studies for his famous *Raft of the Medusa* and in living models, and the dead preparations bought from the School of Anatomy for the peopling of this extraordinary canvas, Robert Fleury found ample subject for work; and an intimacy based upon artistic sympathy was established between Géricault and the young aspirant, who was treated rather as a friend than as an ordinary pupil; a friendship which was only cut short by the premature death of the former. When scarcely twenty-one years of age, Robert Fleury experienced a severe disappointment in an affair of the heart, which occasioned a melancholy which he sought to dissipate by travel. The desired occasion presented itself a propos, and Robert journeyed into Switzerland as drawing-tutor to an English family who had a residence there. What more glorious country for the lifting up of a drooping heart? Rome afterwards became the object of his thoughts and efforts: so he cleared the Alps, and found himself in the Eternal City. Just at the time of Robert Fleury’s arrival at Rome, a circumstance took place which struck him as a subject for a picture; a band of brigands, with

most outrageous living, had entered a convent, and sacrilegiously pilaged the holy fathers. He had the good fortune to get the very actors in the scene to sit for his picture, and he determined that this, his début in the artistic career, should be at the height of his powers for truth and effect. Thrice did he depict the scene, and bring his labours to a termination, and thrice, unsatisfied, did he utterly de-roy the pictures he had spent nearly four years upon. The picture being at length finished, and to the artist's satisfaction the young painter, whose exchequer had become in a very exhausted state, began thinking anxiously how he was to get it to Paris, and how it was to produce him the needful resources, with all the chances which an unknown artist runs of remaining undistinguished and unbought, among the crowd of competitors struggling for honour and existence on the walls of the Louvre Exhibition. At that moment a step sounded on the floor of the atelier, and broke the reverie of the student. The first words of the new comer were an exclamation of admiration, and an offer to purchase the picture. Robert, his head half-turned with the suddenness and welcome of the good fortune, and ignorant besides of the value of his work, knew not what to reply. So, abruptly leaving the amateur, off he ran to ask counsel of M. Granet, then one of the most distinguished of French artists at Rome. "Well," said Granet, "you are, after all, you see, but a beginner; and however valuable in itself, your work has not yet acquired a value by reputation. You cannot be exacting—ask 1200 francs." This he did, and the bargain was at once concluded, and the money paid. Exhibited in the Louvre in 1824, the picture attracted so much admiration that the Count de Forbin sent for the artist (who had returned to Paris in the interim), and gave him to understand that the king (Charles X.) desired to acquire the picture, at the price of 5,000 francs. Its present possessor, however, declaring his disinclination to depart from his bargain, Robert Fleury was honoured with a commission from the king for another picture on the subject of *Tasso arriving at the Convent of St. Onofrio*, on the occasion of the poet's last and fatal illness on his way to Rome, Nov. 1594. The artist returned to Rome to paint this picture, which was exhibited in 1827. Returned to France, Robert-Fleury in 1829, finding himself in the country, painted a study of sheep, which he gave to an exhibition for the benefit of the Greeks. Its success was such, that an idea entered the mind of the painter, that perhaps hitherto he had not found the true direction of his genius; which, cultivated with the necessary means, might place him in the position of the Paul Potter of France. Under this impression he set off to Holland; and there, for a year, studied the subjects of the celebrated animal painter, on his own ground, dreaming over future pictures of cattle, pensively ruminating in their green meadows, or quietly standing in the homestead;—of horses munching their hay in the farm yard, or tugging the plough through the furrow; or all that quiet and homely life of the cultivator, which so charms by its simplicity, and closer communion with nature. On his return to France he took up his headquarters at a farm, determined to make his début with a clat, in the new career he had foreshadowed for himself, and on a twelve foot canvas. But whilst he was engaged upon this great work, the Revolution of July, 1830, burst forth, and he hurried off to Paris to watch and mingle in the movements of that stirring time. His cattle studies thus interrupted, he employed his pencil for some time on several portraits, one of which, that of M. Guérin, had the honours of the Salon Carré. In 1833 was exhibited the *Scene from St. Bartholomew's Eve*, in which the young Prince of Conti endeavours, but fruitlessly, to save his tutor Brion, by throwing himself over him, and warding off the spears and darts of the assassins. This picture was bought for the gallery of the Luxembourg. On the distinguished success which attended this picture, his friends took occasion to dissuade him from further devoting his study to animal painting, and he



yielded to their counsels. Of the soundness of their advice he was still further enabled to judge, when at the next year's exhibition, his *Procession of the League* obtained a first medal from Government, and was sold at once to a gentleman, a native of Belgium, where it still is. The large cattle picture was thus abandoned; and some time after, he had it sent to Paris, and, cutting out the parts he wished to preserve, abandoned for the rest, his aspirations of Paul-Potterism. In 1835 he painted for Versailles several portraits, and the *Arrival of Baldwin Count of Flanders at Odessa*. The following year he received the decoration of the Legion of Honour, on the exhibition of his "*Henry IV. brought to the Louvre-Palace, after his Assassination*." In 1837 appeared, *Bernard de Palissy in his Workshop*, a small picture, which was unanimously praised by the journals. A large collection of his works was seen at the Paris Universal Exhibition, 1855; and in 1857 he exhibited *Charles I. at the Monastery of St. Juste*. He obtained a second medal in 1824, two first-class medals in 1834 and 1835 respectively. He was elected a member of the Académie des Beaux Arts in 1850, and succeeded Blondel as Professor in 1855. We illustrate his *Pillage of a house in the Jewish Quarter, at Venice, in the Middle Ages*, from the Luxembourg Gallery.

**BIARD (AUGUSTUS FRANÇOIS)**, was born at Lyons in the year 1800. He was originally intended for the ecclesiastical calling, and passed many years of his life as a chorister in different churches in his native town. When about sixteen or seventeen years of age he passed a few months in the school of M. Révaux, head master of the Lyons School of Design, and then went into a stained paper factory in the vicinity, where he remained eight months, being employed to sit down the points of junction in the pictures printed for the decoration of village churches. This employment, humble as it was, awakened within him the suggestion of the nobler vocation to which his pencil was afterwards destined. With the exception, however, of another half year passed by him in the School of Painting at Lyons, then conducted by M. Ricard, he was almost wholly self-taught. In 1827 he was appointed professor of drawing at the Lycée Colbert, in which he successively touched at Malta the Archipelago Syria and Egypt, but obtained his discharge in the following year, and then visited successively England, Scotland, Germany, Switzerland, Italy, Spain, Africa, Russia, Norway, Lapland, Finland, Spitzbergen, &c., collecting both at sea and on land innumerable subjects in landscapes, portraiture, and costume. The first picture produced by M. Biard was one of *The Babes in the Wood*, which was purchased by the Society of the Friends of Art at Lyons. M. Biard is represented in the Luxembourg Gallery by his painting, *Da Corradio taking Leave of his Crew*. He was decorated Chevalier of the Legion of Honour in 1838.

**MARECHAL (RAPHAEL CHARLES)**, was born of poor parents at Metz in 1800. He was brought up as a saddler, but his bent for art took him early to Paris, where during several years he was a pupil of Regnault. In 1825 he returned to Metz, and in the following year exhibited at the Exposition of the Department of the Moselle, a picture of *Job*, which procured him the first-class silver medal. In 1831, on the visit of King Louis Philippe to Metz, he presented to that sovereign a picture of his painting entitled *Prayer*, which obtained honourable mention at the salon of the current year. Amongst his remaining paintings in oil are *Masaccio as a boy*, *The Harvest*, and the *Apotheosis of St. Catherine* painted in 1842 for the cathedral of Metz. He, however, eventually abandoned oil, as a vehicle, in favour of pastel, as being better adapted to his free and sketchy style. In this medium he produced a vast number of subjects of the Bohemian type—such as the *Sisters of Misery*, *Hungarian Woodcutters*, *La Petite Gitana* (1841), *Leisure*, *Distress*, *The*

*Adepts*, &c., for which he received successively medals of the third, second, and first class. But more important than all these labours was the new industry which he was enabled to establish in his native town—in glass painting. His productions in this line, exhibited at the Great Exhibition of 1851, obtained for him a medal of the first class; and the two vast bicyclics, which he executed for the Palace of Industry of Paris in 1855, obtained for him the grade of officer of the Legion of Honour, he having received the first decoration in 1846. M. Marechal has since decorated with painted windows a great number of the principal churches in France; at Paris, *St. Vincent de Paul*, *St. Clotilde*, *St. Vierge*, the cathedrals of Troyes, Metz, Cambrai, Limoges, and parish churches too numerous to mention. His son, Charles Raphael, born at Metz in 1830, is a clever painter of genre. His *Sonoma Hunt at Erancy*, and *The Shipwrecked*, were exhibited in 1853 and 1857.

**TASSAERT (NICHOLAS F. O.)**, a French painter, born at Paris in July 1808. He commenced his studies in art in 1817, under P. Girard and Guillon Le Thière, as well as in the École des Beaux Arts, where he remained till 1825. He first exhibited in portraiture in 1831 and afterwards pursued historical painting, working for the Museum at Versailles, for which amongst others he executed the *Funeral of Dagobert at St. Denis*. He also painted genre subjects. Amongst his exhibited works are *The Death of Correggio*, *Diana at the Bath*, *The Death of Heloise*, *The Fallen Angel*, *The Magdalen in the Desert*, *Christ on the Mount of Olives*, *Heaven and Earth*, *The Slave Dealer*, *The Two Mothers*, and *The Old Musician*. At the Universal Exhibition, 1855, amongst several others by him, were *The Sleep of the Infant Jesus*, *The Son of Louis XVI. in the Temple*. Many of this artist's works have been engraved, or lithographed. He has received two medals in historical painting, one of the second-class in 1833, and one of the first-class in 1849. He died in 1871.

**ADAM (JOHN VICTOR)**, a French painter and lithographer, born at Paris in 1801, was the son of John Adam, an esteemed engraver. During the years 1814 to 1818 he studied at the École des Beaux Arts, and also in the ateliers of Meynier and Regnault. In 1819 he exhibited *Herminia succouring Tancréd*. He was almost immediately afterwards employed to paint various subjects for the Museum at Versailles, amongst which are, *The Entry of the French into Mayence*, *The Battle of Vurroux*, *The Taking of Mevin*, *The Battle of Castiglione*, *The Passage of the Chuse*, *The Battle of Montebello*, *The Capitulation of Meiningen*. The last three in association with M. Alaux. He also exhibited down to the year 1838: *Henry IV., after the Battle of Coutras*, *Trait of Kindness in the Duke de Berri*, *The Postillon*, *The Vivandière*, *The Road to Poissy*, *The Return from the Chase*, *Horse-fair at Caen*. And numerous other subjects. He then retired from publicity, till 1846 when he appeared as the exhibitor of some works in lithography, to which branch of art he afterwards restricted himself. In this line he has produced a lithographic album, *Views in the Environs of Paris*, *Studies of Animals*, (1833), *Design for an edition of Buffon*, &c. He obtained a gold medal in 1824, a second-class medal in 1836, besides several others from Lille, Douai, &c. He died 1865. His son, Alfred Albert, also works in lithography.

**GIROUX (ANDRÉ)**, born at Paris, April 30, 1801, son of the painter Alphonse Giroux, who became a dealer in paintings and children's toys. He made his *début* at the Salon when eighteen years of age, by a few subjects of *genre*; he gradually inclined to landscape painting which he studied under Thibault, and followed the courses of the School of Fine Arts, where he carried off the grand

prize for historical landscape in 1825. On his return from Rome, he has continued, while traveling his contributions to the Salon. He is represented in the Luxembourg Gallery by *The Plain of Grivaudan near Grenoble*. This artist obtained a second-class medal in 1822, a first-class one in 1831, and was decorated in August, 1831. M. André Giroux died at Paris, November 18, 1879.

**FLEURY (LEON)**, landscape painter, son of Claude Anthony Fleury, was born at Paris in 1804 and after acquiring the first rudiments of art from his father, became successively the pupil of Victor Restin, and Hersent. On quitting the studio of the latter, he set out upon a lengthened sketching tour, and between the years 1827 and 1830, travelled over Italy, Belgium, and a large part of Innative country. Returning to Paris, he there exhibited, in 1831, four pictures, *A View of the Pont Rotto, Rome*, *A View in the Environs of Rome*, and two views of *Watten, in the environs of St Omer*. From that year his name was seldom absent from any of the public exhibitions of the French Academy. His last appearance was at the Universal Exposition, in 1855, to which he contributed two pictures. Although chiefly known as a landscape painter, he occasionally employed pencil on other subjects. In the church of St. Marguerite is a *Baptism of Christ*, by him, and in that of St. Etienne du-Mont, a *St. Genevieve*. Several of his works have been purchased by the French government for presentation to provincial Museums; a *Wood in Normandy*, presented to the Museum of Bar-le-Duc, and a *View on the Road to Genoa, near Nyon*, presented to the Museum of Amiens. His works are held in high esteem by his countrymen for their truth, picturesque character, and careful treatment. In 1834 M. Fleury was awarded by the council of the Fine Arts in Paris a medal of the third-class; in 1837 one of the second class; and in 1845 one of the first-class. In 1851 he was made a member of the Legion of Honour. He died in the winter of 1858.

**SIGNOL (EMILE)**, member of the *Institut*, born at Paris, March 11, 1804, was pupil of Blondel and Baron Gros, and of the School of Fine Arts, where he carried off the second prize in 1829 and the grand prize in 1830, his subject was: *Mélange prenant les armes à la sollicitation de son épouse*. He had made his *début* at the Salon of 1824 by the painting of *Joseph racontant son rêve à ses frères*. During his sojourn at Rome he sent equally to the Salons of 1834 and 1835, several contributions: a Portrait, *Le Couvent de Santa Scholastica*, in the possession of M. Assolant.

This artist executed for the galleries of Versailles (1833-1844), *La deuxième croisade prêchée à Vézelay*, *Le Sacre de Louis XV.* the portraits of *Louis VII.* *Philippe Auguste*, *Louis IX.* (equestrian) *Godefroy de Bouillon*. Requested in 1840 to contribute to the decoration of the Church of St. Madeleine he painted therein *La Mort de Saphira*, and has worked assiduously, from that time, in the several chapels of the churches of Saint Roch, Saint Séverin and Saint Eustache, and was ordered in 1864 to decorate the new church of Saint Augustin. He has also executed four large paintings (*Jésus Christ sortant du tombeau*, *Ascension*, etc.), for the transept of the church *Saint-Sulpice* (1876). M. Signol is represented in the Gallery of the Luxembourg by his picture *La femme adultère*. M. Emile Signol has obtained a second-class medal in 1834, and a first class one in 1835. He was elected, in November, 1860, member of the Academy of Fine Arts, in place of d'Hersent, over thirteen competitors, after balloting ten times. Knight of the Legion of Honor in June, 1841, he was promoted to the rank of officer August 13, 1865.

**ZIEGLER (CLAUDE JULES)**, a French painter, was born at Langres in 1804. He was one of the most distinguished pupils of Ingres, and after travelling in Italy and Germany for improvement,

studied under the celebrated Cornelius at Munich, where he acquired a complete knowledge of the technicalities of fresco painting. He began to exhibit in the winter of 1830, and four years later produced a remarkable portrait of *Marshal de Souvarre*, in full armour on horseback, now in the Versailles Gallery. This having been highly approved by the king, Ziegler was appointed to decorate the cupola of the church of La Madeleine, in place of Paul Delaroche, to whom the commission had been promised by the ministry. Between 1835 and 1838 he executed a grand epic composition, illustrative of the growth and influence of Christianity and covering the whole extent of the hemicycle, upon the completion of which the king (Louis Philippe) presented him personally with the order of the Legion of Honour. This great work having familiarized him with the requirements of every branch of painting, he afterwards modelled and decorated, for commercial purposes, a number of porcelain vases, which are much esteemed. Amongst his paintings may be mentioned: *Venice at Night* (1831), *Giotto and Cimabue* (now in the Luxembourg Gallery), *The Death of Foscari* (1833), the portrait of *Kellerman* for Versailles (1835), *The Prophet Daniel* (1838), *The Dew on the Roses* (1844), *Jacob's Dream* (1847), *Charles V. giving Directions for his Funeral* (1848), *The Peace of Amiens* for the hall in which the congress was held in that town (1853), *Notre Dame de Bourgogne*, exhibited posthumously at the Louvre in 1857, and purchased by the state. Between 1833 and 1848 he obtained two second class medals, and one first class, and in 1832 was appointed Director of the Museum at Dijon. He was author of an esteemed work entitled, "*Recherches des Principes du Beau dans l'Art Céramique, l'Architecture, et la Forme en général*," 8vo. with plates (1850). He died December 29 1856.

**JACQUAND (CLAUDIUS)**, born at Lyons in 1805. Studied in the Academy of that city, and made his *début* at the Salon of 1821. Entirely given to grand historical painting at first, he subsequently cultivated *genre*. From 1852 to 1855, he lived at Boulogne-sur-Mer, and executed among other notable and important works *Le Maire de Boulogne refusant la capitulation de Henri VIII.* in 1544, for the chamber of honor in the City Hall. On his return to Paris he undertook and finished the mural paintings in the Chapel of the Virgin at the Church of Saint Philippe du Roule.

M. Jacquand has obtained a second class medal in 1824, a first-class one in 1836, and was decorated in May 1839, he also received numerous medals at the foreign expositions where he exhibited. He died in Paris, April 31 1878.

**DUCORNET (LOUIS CÉSAR JOSEPH)**, a French painter of some repute, was born of poor parents, at Lille, in January, 1806. He was naturally deformed, having neither arms nor thighs, and only four toes to his right foot. Being as a child often left to roll about the floor alone, whilst the rest of the family were engaged in their daily vocations, he used to pick up bits of charcoal and amuse himself by drawing on the wall various objects which surrounded him. He fortunately received some instruction from M. Watteau the professor of drawing at the school and the Mayor of Lille, the Count de Mussyard, perceiving his talent, procured for him a pension of 300 francs from the municipality. Some time afterwards M. Potteau, deputy of the department, with the assistance of M. de Moysard, caused him to be sent to Paris, and placed in the atelier of Lethière, where he was treated by that painter as a son, and by the pupils as a brother. Charles X. assigned him a pension of 1200 francs, which, however, was discontinued at the Revolution in 1830, and never afterwards renewed. Before 1830 he painted the *Parting of Hector and Andromache*, and several portraits. At Cambrai he gained a bronze medal for his picture of *Repentance*; in 1840 a gold medal, third class, for the *Death of Mary Magdalen*; in 1841 a second-class in gold for the *Repose in*



*Egypt*, and in 1845 a gold medal, first-class, for *Christ in the Sepulchre*. In 1855 he exhibited his painting, *Edith*, a commission from the Emperor Napoleon III. These paintings are all large life-size. He also gained several medals at various provincial exhibitions. Ducornet died in the arms of his venerable father in the early part of the year 1856. The latter had never deserted the son of whom he was justly proud; and at the Paris Exhibition might frequently have been seen the spectacle of a poor aged man, with a short, middle-aged man on his back, mounting slowly the steps of the Palais des Beaux Arts—this interesting group was Ducornet and his father.

POITEVIN [or Poidevin], LE (EDMUND M. EUGENE), a genre painter was born in Paris on the 31st July, 1806. At twenty years of age he went to the Ecole des Beaux Arts, as pupil of M. Hersent, and two years afterwards carried off the first medal for historic landscape. He had previously—1826 and 1827—exhibited with the Society of the Friends of Art, *Harvest Making* (purchased by the Duchess of Berri), and several other landscapes. He made frequent journeys in England, Normandy, Holland, and Italy, whence he always brought a supply of works for the annual exhibitions, principally sea pieces. *Low Water*, painted in 1833, and *The Shipwreck*, painted in 1839 are in the Luxembourg Gallery. Amongst his other works may be mentioned *Adrian Vander Veld landing at Blankenburg* (1840), *Where there's Smoke there's Fire*, *The First Wound*, *The Honeymoon* (1848), *The Rights of Power*, *The Turkey Drover* (1853), *Winter in Holland*, (1855), which was purchased by the State; *Dutch Pilots*, and *Norman Cottage* (1859), &c. He has painted for Versailles, *The taking of Bairuth*, *Naval Engagement at Embro*, *The battle of Worringen*, beside several maritime episodes; and for King Louis Philippe's collection at the Castle of En, *A Breakfast on Mount Orleans*. He obtained two medals of the second class in 1831 and 1848 respectively, a first-class in 1836 and a third-class in 1855, and was decorated of the Legion of Honour, in 1843.

DIAZ DE LA PENA (NARCISSE-VIRGILE), born at Bordeaux, August 20, 1807, exhibited for the first time at the Salon of 1831, some landscape sketches, then presented *les Environs de Saragossa* (1834); *la Bataille de Medina Ozli* (1835); *l'Adoration des Bergers* (1836) *le vieux Ben-Emek* (1838) *Les Nymphes de Calypso* (1840); *Le Rêve*, (1841) he manifested a change of manner, and in 1844, his *vue du Bas-Breton*, *l'Orientale*, *le Maléfice*, *les Bohémiens se rendant à une fête* showed those peculiar effects of light in which consist the originality of this painter. At the same time turning himself to his fancy, he would fill his small pictures, with nymphs, odalisks and cupids. Mr. DIAZ now set himself in earnest to the study of form, and exhibited in the Salon of 1851 two of his best pieces, a *Baigneuse* and *l'Amour désarmé*. He sent to the Universal Exposition of 1855 several of his former paintings, among others *Les Présents d'Amour*, *La Rivale*, *La fin d'un beau jour*, *Nymphes endormies*, *Nymphes tourmentées par l'Amour*, and a large canvas, *Les Dernières Larmes*, the pil colouring of which excited general criticism. At this time he sold his studio and his collections, and reappeared at the Salon of 1859 with *Galathée*, *L'Education de l'Amour*, *Venus et Adonis*, *L'Amour puni*, *Entre eux pas*, *La Fée aux joujoux*, *La Mare aux vipères* and two Portraits. Mr. Diaz obtained a third-class medal in 1844, one of the second-class in 1846, and a first-class one in 1848, was decorated in May, 1851.

"The versatile, unequal, impetuous Diaz, a brilliant colorist by blood, so much so as to obscure design, but charming in his genre landscape pictures, in which he introduces little children, lovely women, or classical nymphs, amorini, or whatever best affords him scope for his rich flesh-tints, in contrast with

magnificently colored draperies on the deep greens and browns of vegetation. His fancy is peculiarly delicate and playful, not serious, which is a defect, because the want of earnestness of purpose seems to have prevented him from realizing complete returns of his uncommon promise."

**ACHARD (ALEXIS JOHN)**, was born at Voreppe (Isère) in 1807; came to Paris in 1835, and devoted himself to painting as a profession. He afterwards made a voyage to Egypt, and on his return (1839, made his first appearance as an exhibitor, with a landscape. His *Cascade in the Ravine of Cernary-la Ville*, is in the Luxembourg Gallery. *Autumn Effects in the Valley of the Isère*. Purchased by the State, 1853, for the Luxembourg. He obtained a third-class medal in 1844, two second class medals in 1845 and 1848, respectively, and a third-class in 1855.

**FLANDRIN (AUGUSTUS)**, was born at Lyons, in 1807. He commenced working at lithography, designing vignettes, and other book illustrations. In 1832 he came to Paris, where he worked for two years under M. Ingres. He afterwards accompanied his two brothers to Italy; and on his return to France went back to his native town, where he died in 1842. He exhibited in 1840 *Saxanarola preaching at Florence, Reposing after the Bath, Interior of the Church of San Miniato at Florence*, (for which he was awarded a gold medal), and several portraits in 1841, 1842, and 1843.

**AMAURY-DUVAL (EUGENE-EMMANUEL-AMAURY-PINEU-DUVAL, known as)**, born at Montrouge, April 16, 1808, son of Amaury Duval a diplomatist and archaeologist who died in 1839, and nephew of Alexander Duval author. From 1826 he frequented the studio of M. Ingres and in the meanwhile made a trip to Morea. He made his first appearance, which was attended with success, at the Salon of 1833, by his *Portrait of M. Marc-Hurt-Binet*, and *les Enfants de Nourrit*, also several other portraits which gained him at the time a great reputation. Later, he was entrusted with important works for the churches of Paris, and its suburbs. Towards the end of the year 1855 he undertook an eight months' trip to Italy.

Outside of the Salons, this artist executed in fresco, the decorations of the church of Saint Germain en Laye (1848-1853) and preceded this (1840) the *Chapelle de la Vierge at Saint-Germain l'Auxerrois*; he painted, in oil, the *Chapelle de Saint Philippe*, at Saint Merry (1832). M. Amaury Duval obtained a second class medal for historical painting in 1834, and a first-class one for portraits in 1839. Decorated with the Legion d'honneur in April 1845, he was promoted to the rank of Officer August 12, 1865. He has also written Memorials, of which a fragment was published, and appeared under the title of, *l'Atelier d'Ingres*, (1878).

**FRÈRE (CHARES THEODORE)**, was born in Paris in 1808, studied under Coignet and Roqueplan, and first exhibited in 1834. In 1836 he went to Algiers, was present at the taking of Constantine, and afterwards travelled through the desert, and other parts of the East; and the greater number of his works are souvenirs of the scenes which he there beheld. Amongst others he produced *The Faubourg Bab-a-Zoum, The Fountain of Bab-el-Ouai, The Jews' Street at Constantine, The Assault on Constantine, The Market at Constantine*, (1848), *A Halt of Arabs*, purchased by the Ministry of the Interior in 1850), *A Street in Constantinople, A Mosque at Beyrouth, Bazaar at Damascus, The Pyramids of Gizah*, (1857), *A Harem at Cairo*, &c. He obtained a medal of the second class in 1848, and another second class in 1865. He exhibited last in the salon of 1878.

**JEANRON (PHILIPPE-AUGUSTE)**, Born May 1809 at Boulogne-sur-Mer, son of a soldier who was chief of the regimental workshops at the camp of that city; he spent several years in the iron

works of the Haute Vienne, came to Paris about the year 1828, became intimate with Sigalon, and engaged simultaneously in painting and literature. Friend of Godefroy Cavaignac, he took part in the days of July, and presided shortly after over the Free Painting and Sculpture Society.

In 1848 the provisional government "requested the citizen Jeanron to watch the treasures of the Louvre and the National Museums;" not satisfied with preserving the Louvre, he organized at the Tuileries *l'Exposition libre*, embracing more than 5000 objects of art, placing in the same rooms paintings and sculptures. He presented a report to the *Constituante*, prepared by himself and Messrs Mérimée and Duban, and obtained the two millions necessary for the restoration of the Louvre, the garden and the gallery of Apollo. It was owing to his initiative move that the completion of the *Salon des Sept cheminées* for the *École Française* and that of the first floor of the gallery, at the water's edge, in which he intended exhibiting 20,000 drawings, was accomplished. He made also several trips in behalf of the provincial museums. To him is due, during these two years, the classifying of the paintings of the Louvre in chronological order and according to schools, the reorganization of copper plate engraving, and also creating a branch in the same at the Luxembourg, and opening of the Egyptian Museum, &c.

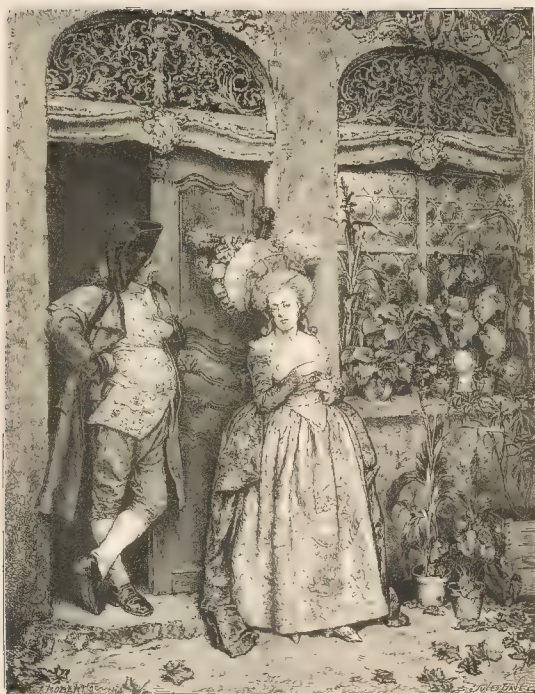
After retiring to private life Mr. Jeanron was for some time director of the Museum of Marseilles. He was appointed in 1863 correspondent of the *Institut*. He died at the chateau of Combarn (Corrèze), April 8, 1877.

FLANDIN (EUGENE NAPOLEON), was born the 15th of August, 1809, at Naples, where his father was attached to a military department under King Joachim Murat. After a tour in Italy he exhibited in 1836 a large view of *The Piagetta at Venice*, which was purchased by the government out of the civil list, and another of *The Bridge of Sighs*, which was purchased by the Société des Amis des Arts at Paris. After this he visited Belgium, and made a voyage to Algeria; and in 1837 he exhibited *A View of the Coast at Algiers*, which was purchased out of the Civil List, and further rewarded with a medal of the second class. He shortly afterwards returned to Africa, and was an amateur spectator of the campaign against Constantine, being present at the assault upon that town, which formed the subject of a picture exhibited by him in 1838. This picture was purchased by King Louis Philippe, and placed in the chateau of Neuilly, where it was pierced with bullets in the revolutionary days of 1848, and the remains sold off with other *debris*, but afterwards repurchased by Queen Marie-Amélie. In the following year he produced another picture representing *The Breach at Constantine*, and the gate where Col. Lamorecière, at the head of the Zouaves, was knocked down by the explosion; which was also purchased out of the Civil List. In the same year (1839) he was selected by the Academy of Fine Arts to accompany an archaeological expedition into Persia, a country in which he remained until 1841; and collected a vast amount of interesting materials, which were submitted to a Commission of the Academy of Fine Arts, and the Academy of Inscriptions and Belles Lettres. Upon the appearance of the report of this commission in 1842, M. Flandin received the decoration of the Legion of Honour. Shortly after his return to France he was selected by the Academy of Inscriptions and Belles Lettres, to undertake another mission to Khorsabad, on the eastern bank of the Tiber, the supposed site of ancient Nineveh. He started upon this expedition in Nov. 1843 and returned in 1845. After the completion of these public works, M. Flandin returned to painting, and exhibited, in 1853, a *View of Stamboul*, and a *View of the Royal Mosque at Ispahan*. In 1855 he re-exhibited these two works, adding to them a *Genoa View of Constantinople*, and a view of the *Entrance of the Bosphorus*.

**FLANDRIN (JOHN HIPPOLYTUS)**, was born in Lyons in 1809, and was a younger brother of Augustus Flandrin. He commenced his studies under Messrs. Legendre and Maquin, and afterwards placed himself under M. Revoil. In 1829 he came to Paris with his younger brother Paul, and entered the studio of Ingres. In 1832 he carried off the great prize in painting, and started for Italy; where, in the ensuing year, he was followed by his two brothers, Paul and Augustus, and all three studied assiduously under Ingres, who had been appointed Director of the Academy at Rome. In 1838 the three brothers returned to France; Paul and Hippolytus taking up their ground at Paris, where they worked in the same studio; the latter, however, alone following the counsels of Ingres, and remaining faithful to the historic style. His works are generally finely conceived, display learning and admirable study; but combined with an austerity which sometimes approaches to coldness. His design is pure, but somewhat mannered, and wanting in variety. His principal works are *Theseus recognized by his Father in the midst of a Festivity*, for which he received the great prize. *Euripides writing his Tragedies*, *Dante conducted by Virgil, offering Consolation to the Souls of the Eminent* (1836), *St. Clair Healing the Blind*, (1837), *Christ and the Young Children*, (1839), *St. Louis dictating his Code of Laws*, (1842), a grand composition, painted for the Chamber of Peers; *Portrait of Count A.* (1843), *Mater Dolorosa*, (1845), several portraits (1845-6), *Napoleon as a Legislator*, (1847), painted by command for the Hall of the Home Department in the *Chancé d'Etat*; portraits, and a female study, (1848). M. Flandrin also executed a great number of monumental paintings:—as, the interior of the chapel of St. John in the church of St. Severin, completed in 1840; a coloured window for the town of Dreux, representing *St. Louis taking up the Cross for the second time*, (1843), and two encaustic paintings in the choir of the church of St. Germain-d'Auxerre, on the subjects of *The Entry of Christ into Jerusalem*, and *Christ led to His Crucifixion*, and the frieze on the entablature of the nave of St. Vincent de Paul, representing groups of Angels and Saints advancing towards Christ. M. Flandrin obtained a second class medal in 1836; a first-class medal in 1838; was appointed to the Legion of Honour in 1841, of which he became an officer in 1853, and in the same year was elected to the Academy. At the Universal Exposition in 1855, he obtained a medal of the first-class. He died at Rome on the 21st March, 1864.

**FLANDRIN (JOHN PAUL)**, brother of the preceding, was born in Lyons in 1811, and also received lessons in painting from Legendre, Maquin and Revoil, in his native city, and from Ingres at Paris. In 1834 he followed his brother to Rome, and commenced painting both landscape and figure subjects. On returning with his brother to Paris, he, under the advice of Ingres, took to the walk of historical landscapes, in order not to clash with his brother in the same field. His works in this line have considerable merit, showing much of poetry in the conception of his subject, taste and skill in the arrangement of his materials, and a severe correctness, somewhat chargeable with coldness, in the execution. He also, like his brother, painted portraits. He first exhibited in 1839 *The Proscribed taking leave of his Family*, and *Campaign of Rome*; and subsequently produced *Views on the Environs of Lyons*, *Saint Jerome*, (1841), *The Banks of the Tiber*, called at Rome *the Promenade of Poussin*, (1843), *Tivoli*, *Banks of the Rhone*, *Twilight*, (1844); *Shepherds Quarrelling*, *Peace*, (1847) *the Sabine Mountain*, (1851), *Environs of Vienna, (Dauphiné)* and *the Reverie* (1853). In 1855 he contributed to the Universal Exhibition, *Gorge of Mount Atlas*, *Solitude*, *Valley of Montmorency*, and several others. He also painted the gallery of the baptistry in the church of St. Severin, and some of the views of the environs of Paris, in the Hotel de Ville. He received second-class medals in 1839 and 1848, and a first-class medal in 1847.





AUTUMN.

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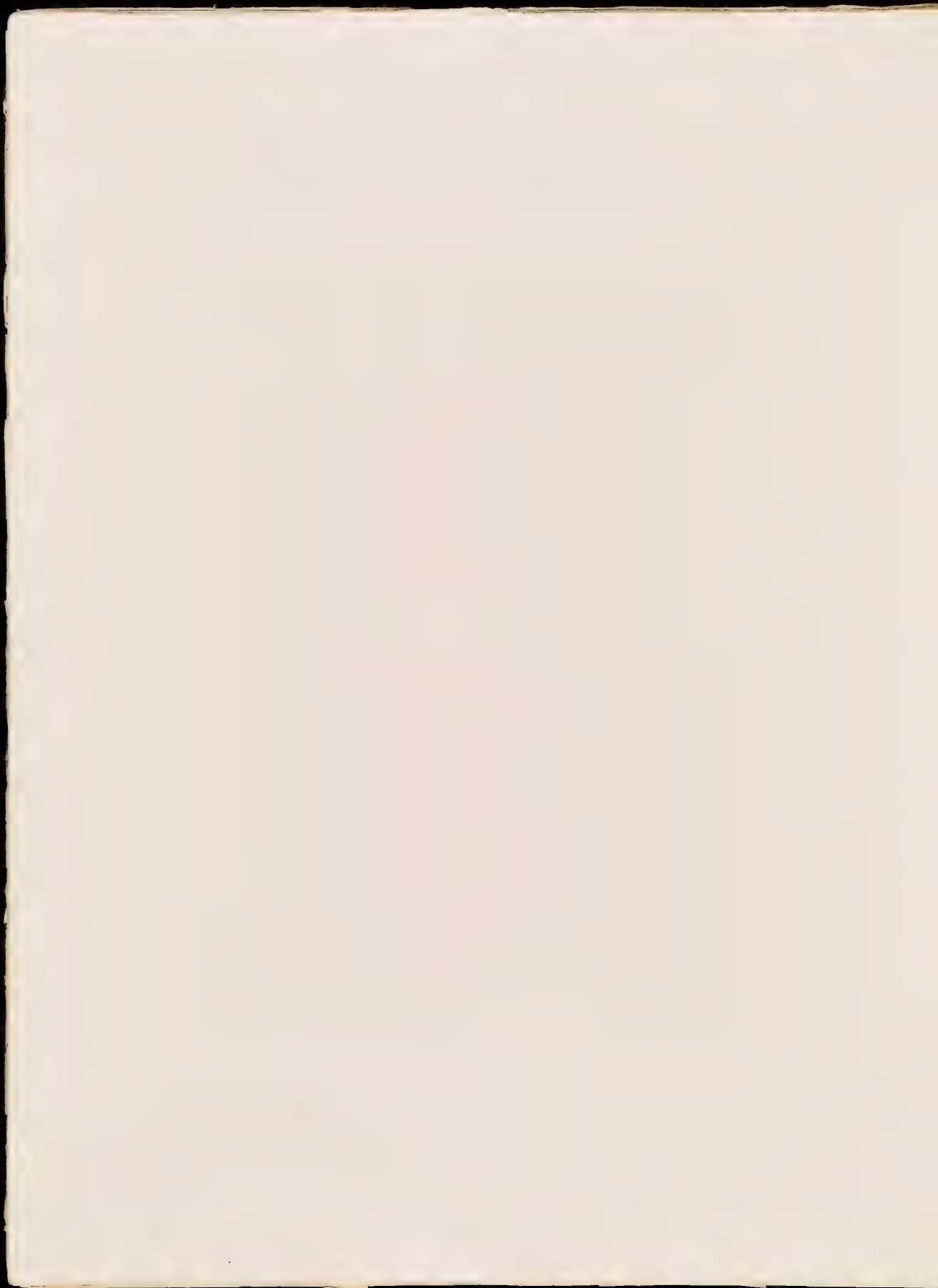
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LOCUSTA TRYING ON A SLAVE THE POISON PREPARED FOR BRITANNICUS.

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# ROME IN ITS DECADENCE

FROM THE ENGRAVING BY G. S. COOPER, IN THE LUXEMBOURG GALLERY

OF THE DECADENCE OF ROME  
IN THE HISTORY



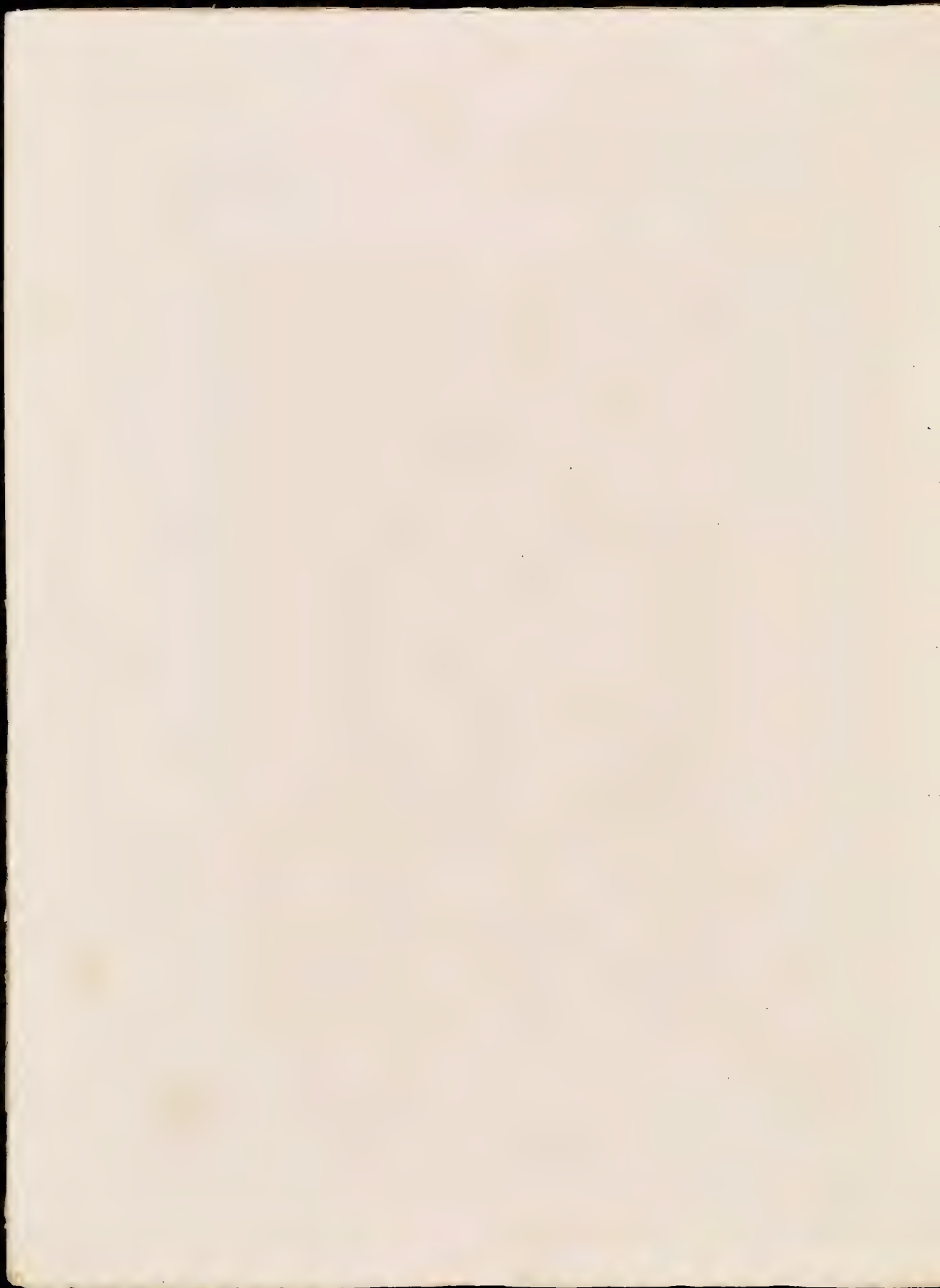




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